THE
CONNOISSEUR
ILLUSTRATED

305752

The Connoisseur
An Illustrated Magazine
For Collectors

BURLINGAME
PUBLIC
LIB.

Edited by J. T. Herbert Baily

Vol. XXIX.

(JANUARY—APRIL, 1911)

LONDON
Published by OTTO LIMITED, Temple Chambers, Temple Avenue, E.C.
Editorial and Advertisement Offices: 95, Temple Chambers, Temple Avenue, London, E.C.
1911

PRINTED BY
BEMROSE AND SONS LTD.,
DERBY AND LONDON

395752

INDEX

PAGE

ARTICLES AND NOTES.

Antique Clocks, Concerning. Part II. By George Cecil 27
Chinese Porcelain, Mr. William Hesketh Lever's Collection of. Part II. By Mrs. Willoughby Hodgson 73
Early Coinage of America, The (1584-1774). Part I. By Philip Nelson, M.D., M.B.N.S. 238
How to Distinguish Proof Impressions. Part II. By C. Reginald Grundy 245
Lady Wantage's Collection of Pictures. Part V. By Lady Victoria Manners 3
Landscape Book-plates. By P. Miller 235
Mediaeval Keys in Salisbury Museum, The. By W. E. W. Penny 11
Notable Fireplaces, Some. By Leonard Willoughby 141
Old Lacquer, Some Japanese Examples. Part III. By Egan Mew 161
Portraits of Elizabeth Farren, Countess of Derby, The. By W. J. Lawrence .. 95
Portraits of Prince Charles Edward Stuart. By W. J. Blaikie Murdoch 153
Raeburn Exhibition, A. By C. Reginald Grundy 102
Recently Discovered Portrait of Dr. Jeffries by J. Russell, R.A., A. By G. H. Gabb, F.C.S. 38
Rings: Ancient and Modern. By Rhode Knight 220
St. Peter's Hospital, Bristol. By A. W. Little .. 87
Silent Thespians. The Cecil Duncan-Jones Collection of Staffordshire Figures. By Weymer Mills 223
Silhouettes. Some Early Victorians in Shadow. By Weymer Mills 19
Sir John Murray Scott's Collection. Part II. By A. F. Morris 215
Some Notable Fireplaces. By Leonard Willoughby 141
Sunderland Lustre Motto Pottery. By Mrs. Harpur 34
Verge Watch-Cocks, Old. Part II. By Dudley C. Falcke 173
Why I shall buy the Dickens Stamp. By Andrew Lang 203
"Worcester Porcelain." By R. L. Hobson (Review) 178

Notes.

Blowing Machines. By Maberly Phillips, F.S.A. 254
Burmese Ivory Carving, A. By W. H. Patterson, M.R.I.A. 257
Chelsea Arts Club Costume Ball. By C. Lewis Hind 270
Colour Plate Notes 50, 119, 191, 261
(*Items under* EXHIBITIONS AND GALLERIES.)
Cosway Drawing, A 111

PAGE

ARTICLES AND NOTES—*Notes—continued.*

Current Art Notes 56, 129, 206, 267
Dick Turpin's Irons. By Maberley Phillips, F.S.A. 114
Dickens Rarities 210
Dutch Armorial Plates 117
Elizabeth Linley and her Brother 269
Forgotten Coinage, A. "House Money" of Christ's Hospital. By Maberly Phillips, F.S.A. 253
French Bed-Spread, An Antique 252
French Pewter 47
Greek Figure, Fourth Century B.C. 49
Heraldic Plate, A fine 188
Highland Pistols 48
.. .. (Note) 190
History of the London Theatres 258
Japanese Bowl, a Black 112
Lacquer Cabinets, Old English 118
Man-Traps and Spring-Guns 48
New Rooms at the National Gallery 273
Nineteenth Century Engravers: Thos. L. Grundy 112
"Noddy Clog" Boards 256
Notes and Queries 40, 121, 185, 250
Over-stamped Coins. By Maberly Phillips, F.S.A. 190
Picture-Board Dummies. By Maberly Phillips, F.S.A. 44
Portrait of a Man in a Red Cap, The 267
Rembrandt's "Mill" 267, 278
Rock-Crystal Goblet 190
Saxon Cross, The 254
Side-Table (Henry VIII.), and Saracenic Water Jug 118
Silhouettes. By Maberly Phillips, F.S.A. .. 252
Sylvan Antinous, A 189
Worcester Dutch-shape China Jug by Chamberlain, An Old 48

AUTHORS.

Cecil, George. Antique Clocks, Concerning. Part II. 27
Falcke, Dudley C. Old Verge Watch-Cocks. Part II. 173
Gabb, G. H., F.C.S. Recently Discovered Portrait of Dr. Jeffries, by J. Russell, R.A., A .. 38
Grundy, C. Reginald.
How to Distinguish Proof Impressions. Part II. 245
Raeburn Exhibition, A 102
Harpur, Mrs. Sunderland Lustre Motto Pottery 34
Hind, C. Lewis. Chelsea Arts Club Costume Ball 270
Hodgson, Mrs. Willoughby. Mr. W. H. Lever's Collection of Chinese Porcelain. Part II. 73

Index

PAGE

ARTICLES—*continued*.
[illegible]: Who [illegible] the [illegible] House? .. .. .. 24[illegible]
Lawrence, W. J.: Portraits of Elizabeth Farren, Countess of Derby, The 91
Little, A. W.: St. Peter's Hospital, Bristol .. 57
Maxwell, Emily Adeline: Lady Wantage's Collection of Pictures. Part V. .. 3
Mew, Egan: Old Lacquer: Some Typical Examples. Part III. .. 201
Miller, F.: Landscape Book-Plate .. 232
Mills, Weymer:
  [illegible]: The Cecil [illegible] Jones Collection of Staffordshire Figures .. 223
  Silhouettes: Some Early Victorians in Shadow .. 19
Murray, A. E.: Sir John Murray Scott's Collection. Part II. .. 213
Murdoch, W. G. Blaikie: Portraits of Prince Charles Edward Stuart 141
Nelson, Philip, M.D., M.R.C.S.: [illegible] Coinage of [illegible], The. Part [illegible] .. 218
[illegible], W. H., M.R.C.V.: Burmese Ivory Carving, A .. 157
[illegible], W. H. M.: Mediaeval Keys in Salisbury Museum, The .. 11
Phillips, Maberly, F.S.A.:
  [illegible] Machines .. 152
  Dick Turpin's Token .. 114
  Inscribed Coins: Christ's Hospital "House Money" .. 251
  Man-Trap and Sponge-Stone .. 48
  Over-stamped Coins .. 290
  Picture-Board Dummies .. 44
  Silhouettes .. 112
[illegible], Knight: Tinsel: Ancient and Modern .. 230
[illegible], Reginald: Some Notable Fireplaces .. 141
ANSWERS TO CORRESPONDENTS .. 70, 142, 214, 291
Heraldic .. 70, 143, 215, 292
[illegible]:
  Dick Turpin's Token .. 114
  Man-Trap .. 49
  Picture Dummies .. 48
  Sponge Stone .. 49

Book-Plate, Landscape .. 232
Books Received .. 135, 209, 281
BOOKS REVIEWED:
  "Art of Northern Italy." By Corrado Ricci .. 60
  "Blake." By G. K. Chesterton .. 62
  "Blue Book of Charities, The." By Hodgson Hall .. 66
  "Dr. Samuel Johnson and His Circle." By [illegible] .. 60
  "English Miniatures." By [illegible] .. 66
  "English Woodcut." [illegible] .. 67
  "Engraving: Its Origins, Processes, and History." By [illegible] .. 62
  "Greuze." By [illegible] .. 67
  "Delacroix." By [illegible] .. 69
  "Development of Painting, The" .. 66
  "[illegible] and his Works." By Walter [illegible] .. 62
  "[illegible]." By [illegible] .. 62

BOOKS REVIEWED—*continued*.
  "French Portrait Engraving of the Seventeenth and Eighteenth Centuries." By T. H. Thomas 64
  "French Revolution, The." By Thos. Carlyle, with Illustrations by E. J. Sullivan .. 134
  "General John." By Evelyn Everett Green .. 62
  "Heroines of Genoa" and "The Dogaressas of Venice." By Edgcumbe Staley .. 202
  "History of Indian and Eastern Architecture." By the late James Fergusson (Revised) .. 67
  "Hogarth." By C. Lewis Hind .. 65
  "Hogarth." By Edward Garnett .. 64
  "Ingres." By A. J. Finberg .. 66
  "'Iolanthe' and Other Operas." Illustrated by W. Russell Flint .. 63
  "[illegible]." By Charles Herbert .. 68
  "John Lucas, Portrait Painter." By Arthur Lucas .. 65
  "Lady of Mettle, A." By Dorothea Moore .. 66
  "Mrs. E. M. Ward's Reminiscences." Edited by Elliott O'Donnell .. 158
  "Murillo." By S. L. Bensusan .. 68
  "New Mission of Art, The." By Jean Delville 275
  "One Hundred Masterpieces of Painting." By R. C. Witt .. 65
  "Pears' Annual" .. 64
  "Pears' Year Book" .. 64
  "Piranesi." By Arthur Samuel .. 69
  "Reminiscences of Rosa Bonheur." Edited by Theodore Stanton .. 65
  "Rumbo Rhymes." By Alfred C. Calmour. Rendered into Pictures by Walter Crane .. 67
  "Stories of the Spanish Artists until Goya, The." By Sir William Stirling-Maxwell .. 64
  "Study of Dutch Painting, The." By Charles H. Caffin .. 64
  "Sylvia's Lovers." By Mrs. Gaskell. Illustrated by M. V. Wheelhouse .. 65
  "Watteau." By C. Lewis Hind .. 66
  "Watts." By W. Loftus Hare .. 69
  "We and the World." By Juliana H. Ewing. Illustrated by M. V. Wheelhouse .. 63
  "What you want, and how to say it" .. 279
  "Who's Who" and "The Englishwoman's Year Book" .. 278
  "Worcester Porcelain." By R. L. Hobson .. 175
  "Year's Art, The," 1911 .. 292

Chelsea Arts Club Costume Ball .. 280
[illegible]
CLOCKS AND WATCHES:
  Clocks, Concerning Antique. Part II. .. 27
  Watch-Cocks, Old Verge. Part II. .. 121
COINS AND MEDALS:
  Another Gold Coinage of [illegible] .. 218
  Christ's Hospital "House Money" .. 253
  Spanish Dollars, Over-stamped .. 290
COLLECTIONS:
  Cecil [illegible] Jones Collection of Staffordshire Figures, The .. 223
  Lady Wantage's Collection of Pictures. Part V. .. 3
  Mr. W. H. Lever's Collection of Chinese Porcelain. Part II. .. 73
  Sir John Murray Scott's Collection. Part II. 213

Index

PAGE
Dickens Rarities 250
— Stamps, The 260

ENGRAVINGS AND PRINTS.
How to Distinguish Proof Impressions. Part II. 211
"Miss Bingham." By H. Scott Bridgwater, after J. Hoppner, R.A. 111
Nineteenth Century Engravers: E. E. Grundy 172
Portraits of Elizabeth Farren 62
Pratt, the late J. B. 184
Rembrandt's "Mill." By S. W. Reynolds .. 258
EXHIBITIONS AND GALLERIES.
Agnew's Exhibition, Messrs.' Old Masters in Water Colour 270
Baillie Galleries.
Exhibition of Flower Painting 274
Works by Norman Wilkinson and others .. 57
Colnaghi, Messrs. "A Woman Weighing Gold." By Johannes Vermeer of Delft 61
Connell, Messrs. Modern Etchings 208
Doré Galleries, Mystery Painting by Henry Ault, The 123
Dowdeswell Galleries.
Etchings by Matilde de Cordova 57
"Old World Gardens," by E. Arthur Rowe .. 123
Fine Art Society.
Etchings by Mortimer Menpes 274
Scottish Landscapes by R. B. Nisbet, R.S.A. 274
Water-Colours 60, 124, 208, 274
French Galleries, Raeburn Exhibition, A .. 102
Graves' Galleries, Messrs. Pictures by Rev. William Peters 58
Leicester Galleries, "Landscapes" by Robt. Little, etc. 131
Manchester City Art Gallery 124
Mendoza Gallery, "Moods of Nature" by Edward Chappel 123
Modern Society of Portrait Painters 60
National Gallery, New Rooms at the 123
National Portrait Society 60
New English Art Club, The 59
Obach, Messrs. Original Prints by Old Masters 57
Patterson, Mr. W. B. Drawings by the late Sir Francis Seymour Haden 58
Persian Gallery 209
Royal Academy Winter Exhibition 124
Royal Amateur Art Society 274
St. George's Gallery. Christmas Exhibition .. 61
Shepherd's Gallery, Messrs. Portrait of Sir Uvedale Price 210
Society of Women Artists 208
Stafford Gallery. Pictures by Gustave Courbet 270
Walker's Galleries, Messrs. Rare Old Aquatints 274
Yamanaka, Messrs. Inro and Japanese Curios 209

Fireplaces, Some Notable 141
FURNITURE.
Lacquer Cabinets, Old English 138
Side-Table and Saracenic Water Jug 118
Sir John Murray Scott's Collection. Part II. .. 213

PAGE
INTERIOR DECORATION.
Fireplaces, Some Notable 141
IRON AND METAL WARE.
Mediaeval Keys in Salisbury Museum 11
IVORY.
Burmese Ivory Carving, A 85

JEWELLERY.
Rings: Ancient and Modern 229

LACE AND NEEDLEWORK.
French Bed-Spread 255
LACQUER.
English Cabinet, Old 138
Japanese, Examples of Old 164

"Noddy Clog" Boards 250

Pewter, French 147
PICTURES.
Cosway Drawing, A 110
Dr. Jeffries by J. Russell, R.A.: A Recently Discovered Portrait of. By G. H. Gabb, F.C.S. 38
Elizabeth Farren, Portraits of 101
Elizabeth Linley and her Brother 209
Lady Wantage's Collection. Part V. 3
Prince Charles Edward Stuart, Portraits of .. 153
Raeburn Exhibition, A 102
Rembrandt's "Mill" 265
Picture-board Dummies 44
Play Bill announcing the First Appearance of David Garrick 182

POTTERY, PORCELAIN AND CHINA.
Chelsea Groups, A Pair of 278
Chinese Porcelain, Mr. W. H. Lever's Collection of. Part II. 75
Dutch Armorial Plates 117
Heraldic Plate 188
Japanese Bowl, A Black 112
Staffordshire Figures: Cecil Duncan Jones' Collection of 223
Sunderland Lustre Motto Pottery 34
Worcester Jug by Chamberlain 48
"Worcester Porcelain": Review 178

Rock Crystal Goblet 100

St. Peter's Hospital, Bristol 87
Saxon Cross, The 234
SCULPTURE, ETC.
Greek Figure: Fourth Century B.C. 98
Sylvan Antipodes, A 189
SILHOUETTES.
Portrait Group 35
Some Early Victorians in Shadow 15

Index

ILLUSTRATIONS

PAGE

ARMS AND WEAPONS.
Dick Turpin's Boots 174
Highland Pistols 248
Matchlock 249
Spring-gun 19

ARTISTS AND ENGRAVERS—
Affleck, Andrew F. Rialto, Venice 168
Ansdell, Richard, A.R.A.
Combat, The. By H. T. Ryall 248
Death of the Stag, The 249
Ansell, Charles. Cricket Match, The. By C. W. Tomkins *Presentation Plate—April*
Bartolozzi, F. "Navigation" 203
Beltrami, Prince Charles Edward 136
Blake, W. "Mrs. Q." After Huet Villiers .. 72
Blanchet, B. Prince Charles Edward 133
Bouchet, H. de Tocque (D). Portrait of Comte D'Artois 237
Bradley, W. Lancashire Witch, The. By T. L. Grundy 113
Bridgwater, H. Scott. Miss Bingham. After J. Hoppner 129
Burke, Thos. Una and the Lion. After Angelica Kauffmann 197
Chalon, Alfred E. "Spanish Boy, The." By Chas. Turner .. .. .. *January Cover*
Chapman, J. W. Miss Elizabeth Anne Linley and her Brother Thomas. After T. Gainsborough 259
Coello, S. Princess Caterina Michela 63
Constable, John, R.A. Landscape 8
Corot, J. B. C.
Evening 5
Morning 4
Night 5
Noon 5
Cosway, R. Lady Elizabeth Townshend, second wife of General William Loftus, and her two Daughters 115
Dayesne
Les Graces. By Vidal 91
Les Plaisirs 89
Demailly, J. L'Inde de Platon 270
De Launay, Nicholas. "Le Petit Jour." After Freudeberg 197
De Launay, Robert. "Les Adieux." After Moreau 199
De Wilde, Miss Farren as "Penelope." By Neagle 97
Downman, J.
Miss Farren 243
Miss Farren and Mr. King as "Lady Emily Gayville" and "Sir Clement Flint." By J. Jones 101
Emily, Countess, Marquise de Grasse. By Dompierre 97
Freudeberg. "Le Petit Jour." By N. de Launay 197
Frith, W. P., R.A.
Charles Dickens 262
Railway Station, The 135
Frost, F. W. Dance of the Ephors 91
Gainsborough, T. Miss Elizabeth Anne Linley and her Brother Thomas. By J. W. Chapman 259

PAGE

ARTISTS AND ENGRAVERS—*continued.*
Gaugain, T. "Turnips and Carrots, ho!" After F. Wheatley 163
Gennari, B. Prince Charles Edward 134
Grignion and Bartolozzi. Miss Farren as "Olivia." After Ramberg 100
Grundy, T. L. Lancashire Witch, The. After W. Bradley 113
Hancock, Robert. Mezzotint Portrait of Himself 170
Heath, John. Kemble and Miss Farren as "Arthur" and "Emmeline." After Stothard 96
Hoppner, John, R.A.
Lady Langham. By C. Wilkin .. *March Cover*
Miss Bingham. By H. Scott Bridgwater .. 129
Psyche. By H. Meyer .. .. *April Cover*
Huet Villiers, "Mrs. Q." By W. Blake .. 72
Humphrey, Ozias, R.A.
Elizabeth Farren 93
Prince Charles Edward 138
J. B. "Windsor Castle." By G. Maile .. 85
Johnstone. Prince Charles Edward. Said to be after Le Tocque 158
Jones, John.
Miss Farren. After James Roberts 98
Miss Farren and Mr. King as "Lady Emily Gayville" and "Sir Clement Flint." After Downman 101
Kauffman, Angelica. Una and the Lion. By T. Burke 197
Lancret, Nicolas. La Tasse de Chocolat .. 3
Landseer,
Highland Lassie crossing Stream 249
Pencil Sketch Portrait 250
Largillière. Prince Charles Edward 136
Lawrence, Sir T. Miss Farren. By Eugene Tily 99
Le Tocque.
Prince Charles Edward. By Johnstone .. 158
" " By Wille 137
Maile, G. "Windsor Castle." After J. B. .. 85
Mann, J. H. C. Head of a Girl .. *February Cover*
Masquerier, J. J. Mdlle. Parisot. By C. Turner *Presentation Plate—March*
Meyer, H. Psyche. After J. Hoppner *April Cover*
Moreau. "Les Adieux." By R. De Launay .. 199
Neagle. Miss Farren as "Penelope." After De Wilde 97
Opie, John, R.A. Schoolmistress, The 8
Orchardson, Sir W. Q., R.A. Mrs. Siddons in the Studio of Sir Joshua Reynolds .. 133
Orpen, W., A.R.A. Homage to Manet 277
Peters, Rev. W. M.
Fancy Subject 151
Lady Elizabeth Compton 227
Pine, Robert Edge. Sir Uvedale Price 208
Plimer, Andrew. Mrs. Paterson and her Son .. 107
Prior, T. A. Golden Bough, The. After J. M. W. Turner 247
Raeburn, Sir Henry, R.A.
Earl of Hyndford, The 109
Lady Belhaven 108
Miss Anne Cunninghame Graham of Gartmore 105

Index

PAGE

ARTISTS AND ENGRAVERS—*continued.*
  Raeburn, Sir Henry, R.A.—*continued.*
    Miss Jane Nisbet, afterwards Mrs. Gordon of Harperfield 104
    Mrs. Douglas of Brigton 102
    Mrs. Tod of Drygrange 110
  Ramberg. Miss Farren as "Olivia." By Gaugain and Bartolozzi 56
  Rembrandt.
    Mill, The 271
    Portrait of a Boy 42
  Reynolds, Sir Joshua. Portrait of Mrs. Montgomerie 6
  Roberts, James. Miss Farren. By John Jones 98
  Romney, George.
    Portrait of a Lady 3
      195
  Rosalba Carriera. Enrichetta di Modena 201
  Russell, John, R.A.
    Dr. John Jeffries 41
    Dr. John Jeffries. By Caroline Watson .. 38
  Ryall, H. T.
    Combat, The. After R. Ansdell 248
    Death of the Stag, The 249
  Schiavonetti, L. "Sweet China Oranges." After Wheatley 113
  Smith, J. R. Fortune Teller, The 150
  Speed, Harold. Portrait of a Lady 200
  Stothard. John Kemble and Miss Farren as "Arthur" and "Emmeline." By Heath 56
  Strange, Sir Robert. Engravings by. Prince Charles Edward 150, 152
  Tily, Eugene. Miss Farren. After Sir T. Lawrence 99
  Titian.
    Flora 244
    Portrait of a Man in Red Cap 207
  Tompkins, P. W. French Toilet, The. After Ansell .. .. *Presentation Plate, [illegible]*
  Turner, Charles.
    Mdlle. Parisot. After J. J. Masquerier. *Presentation Plate, March*
    Spanish Boy, The. After A. E. Chalon *January Cover*
  Turner, J. M. W., R.A.
    Golden Bough, The. By T. A. Prior 137
    High Street, Oxford 15
  Van Dyck, Sir Anthony.
    La Signorinetta Margherita Brignole Sale .. 200
    Queen Henrietta Maria 5
  Vendramini, G.
    "Hot Spice Gingerbread smoking hot!" After Wheatley 136
    "Knives, Scissors and Razors to Grind!" After Wheatley 11
  Vestris, Madame Duthe 173
  Vidal.
    Les Cerises. After Davesne 95
    Les Prunes. " 50
  Villore Ghislandi, Fra. Portrait of a Young Artist 201
  Walker, W. H. Puritans in Burlington Arcade .. 12
  Wallis, Miss Rosa. Apple Orchard, Broadway, Aix 134
  Watson, Caroline. Dr. John Jeffries. After John Russell, R.A. 38

PAGE

ARTISTS AND ENGRAVERS—*continued.*
  Wheatley, Francis, R.A.
    "Hot Spice Gingerbread smoking hot!" By G. Vendramini 136
    "Knives, Scissors and Razors to Grind!" By G. Vendramini 11
    "Sweet China Oranges." By Schiavonetti .. 113
    "Turnips and Carrots, ho!" By G. Gaugain 132
  Wilkin, C. Lady Langham. After J. Hoppner *March Cover*
  Wille. Prince Charles Edward. After Le Tocque 152

BOOK PLATES.
  Anderson of Jesmond, John. By Bewick 306
  Atkinson, Buddle 187
  Bell, Thomas 187
  Bransby, James Hews 306
  Hallet, James 306
  Le Hunte, William Augustus 187
  Spence, R. By Bewick 187

Chandelier of Gilt Bronze. By Gouthière 235
CLOCKS AND WATCHES.
  Clocks, Antique (Seven Specimens) 17-24
  Verge Watchcocks, Old (Sixteen Specimens) 271-[illegible]
COINS.
  America, Early Coins of (Twelve Illustrations) 237-241
  Christ's Hospital "Horse Money" 237
  Spanish Dollar Overstamped 105

ENGRAVINGS AND PRINTS.
  Bingham, Miss. By H. Scott Bridgwater. After John Hoppner 176
  Combat, The. Artist's Proof. By H. T. Ryall. After R. Ansdell 248
  Death of the Stag, The. P.B.L. By H. T. Ryall. After R. Ansdell 249
  Dr. John Jeffries. By Caroline Watson. After J. Russell, R.A. 38
  Farren, Elizabeth, Countess of Derby, Portraits of
    By Eugene Tily. After Sir T. Lawrence .. 99
    By John Jones. After James Roberts .. 98
    Portraits of as "Olivia." After Ramberg. By Gaugain and Bartolozzi 56
    As "Penelope." After De Wilde. By Knight 103
  Farren, Elizabeth, and John Kemble as "Arthur" and "Emmeline." By Heath. After Stothard 56
    " " and Mr. King as "Lady Emily Gayville" and "Sir Clement Flint." By J. Jones. After Downman 101
  Golden Bough, The. Remarque Proof. By T. A. Prior. After J. M. W. Turner 137
  Hancock, Robert. Engraved by Russell 171
  Highland Lassie Crossing Stream. After Sir Edwin Landseer, R.A. 198
  Jeffries, Dr. John. By John Russell, R.A. .. 41
  "Knives, Scissors and Razors to Grind." By G. Vendramini. After Wheatley 11
  Lancashire Witch, The. By T. L. Grundy. After W. Bradley 64
  Langham, Lady. By C. Wilkin. After J. Hoppner .. .. *March Cover*
  "Le Petit Jour." By N. De Launay. After Freudeberg 192

Index

PAGE

ENGRAVINGS AND PRINTS—*continued.*
- Le "Choix." By R. De Launay. After Moreau 109
- L'Actrice. By Vidal. After Dawson 168
- Le Peintre. By Vidal. After Dawson 85
- Linley, Miss Elizabeth Anne, and her brother Thomas. By J. W. Chapman. After T. Gainsborough 260
- [illegible]. By W. [illegible]. After [illegible] .. [illegible]
- Prince Charles Edward. By Johnson, said to be after Le Tocque .. 155
- — — — By Sir R. Strange 156, 157
- — — — By Wille. After Le Tocque 157
- Psyche. By H. Meyer. After Ansell .. *April Cover*
- Spanish Boy, The. By C. Turner. After Lawrence .. .. *January Cover*
- "Sweet China Oranges, sweet China!" By L. Schiavonetti. After Wheatley 185
- "Turnips and Carrots, ho!" By T. Gaugain. After F. Wheatley 186
- Una and the Lion. By T. Burke. After Angelica Kauffmann 165
- Windsor Castle. By G. Maile. After J. B. .. 87

FURNITURE:
- Bureau, Louis XVI 250
- Cabinet with Gouthière Mounts 208
- Chairs:
  - Louis XV. 216
  - "Princess Chairs," Louis XVI. 216
- Commode in the Style of Beneman 215
- — — Riesener, Louis XVI. 217
- Fireplaces (see under Interior Decoration).
- Henry VIII. Side-table 118
- Lacquer Cabinet's Table 160
- Mahogany Arm Chair 90
- St. Peter's Hospital, Bristol, Governor's Chair .. 90
- Table, Carved Oak 92
- William and Mary Cabinet and Spice Cupboard .. 91

INTERIOR DECORATION:
- Fireplaces, Some Notable 141
  - Apethorpe 144
  - Castle Ashby 145, 149
  - Cobham Hall 146
  - Eaton Hall 152
  - [illegible] 144
  - Hatfield House 142, 143, 145
  - [illegible] Park 152
  - Knole 147
  - Penshurst 150, 157
  - [illegible] Hill, [illegible] 151
  - Sutton Place, Guildford 155
  - [illegible] Court, Gloucester 150
  - Thoresby Park 158

[illegible]:
- [illegible] .. .. [illegible]

[illegible]:
- [illegible] .. .. [illegible]

[illegible]:
- [illegible] 210, 211

PAGE

LACE AND NEEDLEWORK:
- Bed-spread, Seventeenth Century 252, 253
- Bucks' Lace Scarf 178
- Prince Charles Edward in Boyhood 153

LACQUER:
- Japanese, Examples of Old. (Twenty-two Specimens) 161–172

Landseer's Signature 249

MINIATURES:
- Paterson, Mrs. and her Son. By Andrew Plimer 107
- Prince Charles Edward in Boyhood 153

"Noddy Clog" Boards 256

Pewter, Old French 47

PICTURES AND DRAWINGS:
- Apollo and the Musicians 186
- Apple Orchard, Broadway, An. By Miss Rosa Wallis 134
- Belhaven, Lady. By Sir Henry Raeburn .. 108
- Bonheur, Rosa. By Consuelo Fould, Marquise de Grasse 67
- Brignole Sale, La Signorinetta Margherita. By Van Dyck 200
- Compton, Lady Elizabeth. By Rev. W. M. Peters 227
- Comte D'Artois. By Boucher or Tocque .. 218
- Dansey, Miss. By John Downman 243
- Diana of the Uplands. By C. W. Furse .. 65
- Dickens, Charles. By W. P. Frith, R.A. .. 205
- Douglas of Brigton, Mrs. By Sir H. Raeburn .. 102
- Dr. Wall. In the Dyson Perrin Collection .. 178
- Duthe, Madame. By Vestier 221
- Enrichetta di Modena. By Rosalba Carriera .. 201
- Evening. By J. B. C. Corot 5
- Fancy Subject. By Rev. W. M. Peters.. .. 151
- Farren, Elizabeth. By Ozias Humphrey, R.A... 95
- Flora. By Titian 214
- Fortune Teller, The. From a Drawing by J. R. Smith 140
- Graham of Gartmore, Miss Anne Cunningham. By Sir H. Raeburn.. 105
- Head of a Girl. By J. H. C. Mann *February Cover*
- High Street, Oxford. By J. M. W. Turner, R.A. 10
- Homage to Manet. By W. Orpen, A.R.A. .. 277
- Hyndford, The Earl of. By Sir Henry Raeburn 100
- Jeffries, Dr. John. By John Russell, R.A. .. 48
- Landscape. By John Constable 2
- La Tasse de Chocolat. By Nicolas Lancret .. 3
- L'Ecole de Platon. By J. Delville 276
- Michela, Princess Caterina. By S. Coello .. 63
- Mill, The. By Rembrandt 271
- Montgomerie, Mrs. By Sir Joshua Reynolds .. 6
- Morning. By J. B. C. Corot 4
- "Navigation." N. Barabino 201
- Night. By J. B. C. Corot.. 5
- Nisbet, Miss Jane, afterwards Mrs. Gordon, of Harperfield. By Sir Henry Raeburn .. 103
- Noon. By J. B. C. Corot.. 4
- Portrait of a Boy. By Rembrandt 17
- Portrait of a Lady. By George Romney .. 7, 195
- Portrait of a Lady. By Harold Speed 206
- Portrait of a Man in Red Cap. By Titian .. 207
- Portrait of a Young Artist. By Fra Vittore Ghislandi 201

Index

PAGE

PICTURES AND DRAWINGS—*continued*.
- Pratt, The late J. B. From a Photograph ... [illegible]
- Price, Sir Uvedale. By Robert Edge Pine ... [illegible]
- Prince Charles Edward. By Batoni ... [illegible]
- " " " By Blanchet ... [illegible]
- " " " By B. Gennari ... [illegible]
- " " " By Ozias Humphrey ... [illegible]
- " " " By Largillière ... [illegible]
- Puritans in Burlington Arcade. By W. H. Walker [illegible]
- Railway Station, The. By W. P. Frith, R.A. ... [illegible]
- Rialto, Venice. A. F. Affleck ... [illegible]
- Queen Henrietta Maria. By Sir Anthony Van Dyck ... 29
- St. Francis ... 41
- Schoolmistress, The. By John Opie, R.A. ... 8
- Siddons, Mrs., in the Studio of Sir Joshua Reynolds. By Sir W. Q. Orchardson, R.A. ... [illegible]
- Tod, of Drygrange, Mrs. By Sir Henry Raeburn [illegible]
- Townshend, Lady Elizabeth, Second Wife of General William Loftus, and her two daughters. By R. Cosway ... [illegible]

Picture Board Dummy ... 44

PLATES.
- Dorsey, Miss. By John Downman ... [illegible]
- Fancy Subject. By Rev. W. M. Peters ... [illegible]
- Flora. By Titian ... [illegible]
- Fortune Teller, The. By J. R. Smith ... [illegible]
- French Toilet, The. By F. W. Tomkins. After Ansell ... *Presentation Plate* ... *April*
- Head of a Girl. By J. H. C. Mann ... *February* ... *Cover*
- "Hot Spice Gingerbread Smoking Hot!" By G. Vendramini. After F. Wheatley ... [illegible]
- Jeffries, Dr. John. By John Russell, R.A. ... 48
- "Knives, Scissors and Razors to Grind." By G. Vendramini. After F. Wheatley, R.A. ... 30
- Lady Elizabeth Compton. By Rev. W. M. Peters [illegible]
- Landscape. By John Constable, R.A. ... [illegible]
- Langham, Lady. By C. Wilkin. After J. Hoppner ... *March* ... *Cover*
- Les Cerises. By Vidal. After Baudouin ... [illegible]
- Les Prunes ... [illegible]
- "Mill, The." By Rembrandt ... [illegible]
- "Mrs. Q." By W. Blake. After Huet Villiers [illegible]
- Paterson, Mrs., and her Son. By Andrew Plimer [illegible]
- Portrait of a Boy. By Rembrandt ... [illegible]
- Portrait of a Lady. By G. Romney ... [illegible]
- Psyche. By H. Meyer. After J. Hoppner ... *April* ... *Cover*
- Silicon China. Scale Blue ... [illegible]
- Spanish Boy, The. By Charles Turner. After A. E. Chalon ... *January* ... *Cover*
- "Sweet China Oranges." By Schiavonetti. After Wheatley ... 45

PICTURES AND DRAWINGS—*continued*.
- "Turnips and Carrots, Ho!" By T. Gaugain. After F. Wheatley ... [illegible]
- Una and the Lion. By J. Burke. After Angelica Kauffman ... [illegible]
- "Windsor Castle." By G. Maile. After [illegible] ... [illegible]

Play Bill announcing the First Appearance of David Garrick ... [illegible]

POTTERY, PORCELAIN AND CHINA:
- Chinese Porcelain, Mr. William Hesketh Lever's Collection (Twenty Illustrations) ... [illegible]
- Dutch Armorial Plate (Four Specimens) ... [illegible]
- Heraldic Plate, A Fine ... [illegible]
- Japanese Bowl ... [illegible]
- Silicon China, Scale Blue ... [illegible]
- Staffordshire Figures, including Charles Kean, John Kemble, Jenny Lind and Others (Ten Illustrations) ... [illegible]
- Sunderland Lustre Motto Pottery (Six Illustrations) ... [illegible]
- Worcester:
  - Jug ... [illegible]
  - Jug and Rosewater Bottle ... [illegible]
  - Transfer-printed Ware ... [illegible]
  - Vase, Hexagonal ... [illegible]

Rock Crystal Goblet, Sixteenth Century ... [illegible]

St. Peter's Hospital, Bristol ... [illegible]
- " " The Court Room ... [illegible]

SCULPTURE AND STATUARY:
- Altar Frieze, Fragment of. By Cortona ... [illegible]
- Greek Terra Cotta Figure from Tanagra ... [illegible]
- Marble Bust ... [illegible]
- Prince Sho-Toku, aged 2 years, Lacquered 13th Century Statue ... [illegible]
- St. Dorothea. By D. Brusasorci ... [illegible]
- St. Rosalie. By G. L. Melone ... [illegible]
- Saxon Cross ... [illegible]
- Sylvan Antinous. By Antonianus ... [illegible]
  - (*See also under* [illegible] Decorations.)

[illegible] PORTRAITS:
- Twenty Illustrations ... [illegible]
- Group ... [illegible]

Urn found at Chapel [illegible] ... [illegible]

Walking Stick, Old ... [illegible]

Wheel Bellows ... [illegible]

WOODCARVINGS:
- St. Peter's Hospital, Bristol: [illegible] Oak Figures, Table, etc. ... [illegible]
  - (*See also under* [illegible] Decorations.)

Index

IN THE SALE ROOM

PAGE

AUTOGRAPHS, ETC.:
- Autograph Letters of Sir Walter Scott 126
- Sterne's Receipt for "Tristram Shandy" .. 126

BOOKS:
- Ackermann.
  - Beauties of England and Wales 193
  - Costumes of the British Army 53
  - History of the Abbey Church of St. Peter's, Westminster 192
  - " " Colleges of Winchester, Eton, and Westminster 192
  - " " University of Cambridge .. 192
  - " " University of Oxford 192
  - " " Winchester College 192
  - Microcosm of London 192
- Æsop's Fables 125
- Ainsworth's Jack Sheppard 264
- Alken, National Sports of Great Britain .. 124
- Annals of Natural History, The 53
- " " Sporting and Fancy Gazette, The .. 53
- Apollonius, De Syntaxi seu Constructione Orationis 52
- Apperley's Life of Mytton 125, 264
- Archer-Hind, late Mr. R. D., Dispersal of Library 124
- Ariosto's Orlando Furioso 51
- Aristophanes, First Edition 124
- Aristotle 125
- Armée Russe, [illegible] 52
- Assurance Magazine and Journal of the Institute of Actuaries 53
- Audsley & Bowes's Keramic Art of Japan .. 53
- Audubon.
  - Birds of America 53
  - Quadrupeds of N. America .. 53
  - Viviparous Quadrupeds 53
- Bacon, Wisdom of the Ancients 264
- Barker, late Colonel [illegible], Dispersal of Library 264
- [illegible] 263
- Barham, Ingoldsby Legends 264
- Barnum's Spy Unmasked 264
- [illegible], Mr. L. A., Dispersal of Library .. 262
- Bellin's Le Petit Atlas Maritime 124
- Ben Jonson, Works 53, 264
- [illegible], late Mr. [illegible], Dispersal of Library .. 192
- Bewick, T.
  - Fables of Æsop and Others 125
  - General History of Quadrupeds 125
  - History of British Birds 125
- Bible, English, [illegible] 125
- " French, [illegible] 124
- Bible, [illegible] Latin 53
- Bishop Andrewes's Sermons 52
- Blackmore, R. D., Poems by Melanter 52
- [illegible] 53
- Blome's Gentleman's Recreation, 1686 193
- [illegible] Modell of Warr 123
- Book of Common Prayer 123
- [illegible] 264
- [illegible] 51

BOOKS—*continued.*
- Boydell's Shakespeare Gallery 194
- Brant's Stultifera Navis 124
- British Poets, The 194
- Britton's Architectural Antiquities 193
- Brookshaw's Pomona Britannica 52
- Browning, Mrs., Greek Christian Poets, The .. 193
- Bruzen de la Martinière's Dictionnaire Geographique 124
- Buck's Antiquities or Venerable Remains .. 193
- Buffon's Histoire Naturelle 53
- Bunyan, Pilgrim's Progress 124
- Burchell's Travels in the Interior of Southern Africa 53
- Burton, A., Adventures of Johnny Newcome in the Navy 54
- Burton, R., Anatomy of Melancholy 124
- Butler's Hudibras 51
- Byron.
  - English Bards and Scotch Reviewers 54
  - Hours of Idleness 52, 54
  - Ode to Napoleon Bonaparte 124
  - Siege of Corinth 124
- Callender's Historical Discourse on Rhode Island and Providence Plantations 193
- Carey, Life in Paris 264
- Carthew's Voyage of the Wandering Bark .. 53
- Catalogue of Birds in the British Museum .. 264
- " " Birds' Eggs in the British Museum .. 264
- Catullus, Poems 125
- Cazotte's Ollivier 193
- Cervantes, Il Ingenioso Hidalgo Don Quixote .. 53
- Charron's, Pierre, De la Sagesse 53
- Chatterton, Heccar and Gaira, and African Eclogue 124
- Chew, the late Mr. W. L., Dispersal of Library 54
- Claude le Lorrain, Liber Veritatis 53
- Cokayne's Complete Baronetage 194
- Colonna's Hypnerotomachia Poliphili 193
- Combe, W.
  - Dance of Death, The English 54
  - Dance of Life 54
  - Life of Napoleon 54
- Cooper's Last of the Mohicans, The 52
- Copinger, late Dr., Dispersal of Library .. 53
- Costumes François pour les Coëffures depuis, 1776 52
- Country Life, 1897-1905 51
- Crown, The 194
- Crowquill's Holiday Grammar 264
- Cruikshank, Geo.
  - Cruikshank's Comic Almanac 53
  - Gentleman's Pocket Magazine 264
  - Humourist, The 52, 54, 264
  - Jack Sheppard 264
  - Meteor or Monthly Censor, The 263
  - Satirist or Monthly Meteor 53
  - " " and Town Talk .. 263
  - Wit's Magazine and Attic Miscellany 263
  - (*See also under* "AINSWORTH" *and* "EGAN.")
- Curtis, British Entomology 264
- Daniell's Voyage Round Great Britain 52

Index

Books, *continued.* Page
Dante. La Divina Commedia 52
Day and Haghe. North American Indian Chiefs, Wild Animals, etc. 53
De Bure's Bibliothèque Historiale 124
Defoe's Robinson Crusoe 194
De Quincey. Confessions of an Opium Eater 194
Dialogus Creaturarum Moralizatus 54
Dickens, Charles.
Oliver Twist (1840) 204
Posthumous Papers of the Pickwick Club 125
Sketches by Boz (1839) 203
Works. Edition de Luxe 204
Dictionary of National Biography 194
Diodorus Siculus. L'Histoire Universelle 193
Dodgson. Alice's Adventures in Wonderland (1866) 204
Dodsley's Select Collection of Old Plays 53
Doran, Dr. Their Majesties' Servants 123
Douglas, late Captain, R.N. Dispersal of Collection 204
Dreux du Radier. L'Europe Illustre 203
Edwards's Botanical Register 54
Egan, Pierce.
Finish to the Adventures of Tom, Jerry, and Logic 204
Life in London 204
Egerton, D. T. Country *versus* Town 193
Elphinstone's Account of the Kingdom of Caubul 54
Elwes's Trees of Great Britain and Ireland 124
Encyclopaedia Britannica 194
Etudes prises dans le bas Peuple et principalement les Cris de Vienne 133
Euclid.
Elementa 125
Liber Elementorum 53
Eye, late Mr. H. W. Dispersal of Library 273
Ewald's Life and Times of the Young Pretender 53
Fenélon. Aventures de Telemaque 203
Fielding's Works 54
Fitzgerald, Edward.
Agamemnon 203
Mighty Magician and Euphranor 203
Polonius 203
Six Dramas of Calderon 203
Fowle's Total Eclipse of Liberty 194
Fowler. Coleoptera of the British Islands 204
Gay's Fables 54
Glanville's De Proprietatibus Rerum 53
Goldsmith, Oliver.
Traveller, The 193
Vicar of Wakefield, The 54
Gould.
Birds of Europe 204
Birds of Great Britain 204
Gownsman, The 124
Gray, G. R. Genera of Birds 54
Gray, Thomas.
Poems 53
Survey of the Cities of London and Westminster 194
Grecourt. Œuvres Completes 193
Grimm's German Popular Stories 204
Hakluyt.
Principal Navigations, Voiages, etc. 53
Virginia Richly Valued 194

Books, *continued.* Page
Hall, John. Select Observations on English Bodies 53
Hamerton's Etching and Etchers 123
Hamor's True Discourse of the Present Estate of Virginia 194
Hardouyn's Heures a l'usage de Rome 194
Harington, Sir John. New Discourse of a Stale Subject 53
Hawker's Instructions to Young Sportsmen 53
Herrera. History of the Vast Continent of America (1725-6) 193
Herrick's Hesperides 123
Hilton, late Mr. William Hughes. Dispersal of Library 123
History of His Sacred Majesties most wonderful Preservation after the Battle of Worcester 53
Holy, Sir Edward. Original Common Place Book 194
Hodges, Dr. Nathaniel. Loimologia 54
Hooker and Jackson's Index Kewensis 53
Hornem, Horace. Waltz: an Apostrophic Hymn 194
Houghton Gallery, The 194
Household Furniture in Genteel Taste 53
Huguenot Society of London Publications 53
Humourist, The. (See *under* "Cruikshank")
Ibis, The (1859-1900) 204
Impartial History of the War in America, An 193
Ireland. Life of Napoleon 204
Isidorus, Archbishop of Seville. Ethymologiarum Libri. Fourteenth Century MS. 203
Joannes de Cuba's Hortus Sanitatis 53
Johnson, R.
Nova Britannia 194
True Declaration of the Estate of the Colonie in Virginia 194
Jones, Owen. Alhambra 124
Juvenal and Persius. Satyrae 54
Keats. Endymion 124
Kenrick's British Stage 204
Kent's Manual of the Infusoria 53
Kipling. Smith Administration, The 53
K. K. Oesterr. Armee ... 1896 52
Knight's Pictorial Shakespeare 123
Laborde. Tableaux de la Suisse 203
Lactantius.
Institutiones Divinarum Adversus Gentes 54
Opera 194
Lafontaine. Contes et Nouvelles en Vers 53
Lamb.
Essays of Elia 124
Tales from Shakespeare 193
La Rochefoucauld's Memoirs 53
Las Casas's Treatises on the Indians 53
Lawrence, Sir Thos. Engravings from the Choicest Works of 53
Lederer. Discoveries of John Lederer, The 194
Legros's L'Art de la Coeffure des Dames 53
Le Neptune François 124
Le Sacre de Louis XV 123
Les Petits Conteurs et Petits Poetes du XVIII Siècle 53
Lever, Charles. Novels 54
Lilford, Lord. Birds of the British Islands 204
Linschoten's Discours of Voyages into ye East and West Indies 53, 54
Lipscomb's History of Buckinghamshire 204

Index

PAGE

BOOKS—*continued*.
- [illegible] Jo. Fine Again Words 104
- [illegible] Henry [illegible] 54
- [illegible]:
  - Catalogue of [illegible] Illustrated 125
  - Catalogue Illustrated 104
  - [illegible] Illustrated 103
- London Gazette, The 104
- Lucretius. De Rerum Natura 125
- Malherbe. Les Poesies de Malherbe 51
- Markham, Gervase. How to Chuse, Ride, Traine, and Diet both Hunting Horses and Running Horses 205
- Martin:
  - Ancient Oriental Carpets 123
  - History of 124
  - Oriental Carpets 124
- [illegible] Sale, Mr. Frederick, Dispersal of Library 53
- Meredith, Geo.:
  - [illegible] Tale, A 124
  - Diana of the Crossways 124
  - Evan Harrington 52
  - Poems 52
  - Jump-to-Glory Jane 124
  - Modern Love 204
  - Tale of Chloe 124
  - Tragic Comedians, The 124
- Meyer's Illustrations of British Birds 204
- Middleton, Thomas. Trick to Catch the Old One 125
- Milton:
  - Areopagitica 54
  - Eikonoklastes 55
  - Doctrine and Discipline of Divorce 55
  - Judgment of Martin Bucer 55
  - Paradise Lost 53
  - Paradise Regained 193
  - Tetrachordon 55
- Minsheu's Guide into Tongues 53
- Minutes of Proceedings of the Civil Engineers Institution 53
- Molière. Les Œuvres de Molière 51, 53 205
- Monardes's Joyfull Newes out of the Newe-founde Worlde 51
- Monkhouse's History of Chinese Porcelain .. 52
- Montaigne. Essayes 125
- Moore, [illegible] Annals of Gallantry 204
- Moore, Captain. [illegible] America .. 54
- [illegible] Campaign in the Netherlands .. 205
- Mystery Revealed, or Truth Brought to Light, The 54
- [illegible] Views of the City of Paris 104
- [illegible] Miscellanies [illegible] 204
- [illegible] Chronicle, The 53
- [illegible] Publications 53
- Nichols's History of Leicestershire 104
- North, Roger. Life of his Brother, Francis North (Original MS.) 204
- [illegible] Virgil 54
- [illegible] Views of London 53
- [illegible]:
  - [illegible] 52
  - [illegible] 52
- [illegible] 204

BOOKS—*continued*.
- Phaedrus. Fabulae 125
- Pilgrimage of Perfection, The. Printed by Wynkyn de Worde 193
- Piranesi, Engravings of 263
- Platonis. Opera 54, 125
- Pleasant and Wittie Playe of the Cheasts .. 124
- Plinius Secundus. Naturalis Historiae 54
- Poe, Edgar. The Raven and other Poems .. 51
- Prisse D'Avennes. L'Art Arabe d'après les Monuments du Kaire 194
- Proceedings of the Society for Psychical Research 52
- Purchas. Hakluytus Posthumus, or Purchas his Pilgrimes 54, 194
- Pyne's Royal Residences 193
- Racine. Les Œuvres de Racine 51
- Rhemes New Testament, 1738 263
- Rowlandson's Journal of Sentimental Travels .. 55
- Ruskin, J.:
  - Circular respecting Memorial Studies of St. Mark's, Venice 124
  - Crown of Wild Olive 124
  - Laws of Fesole 124
  - Works 55
- Sachs & Woodrow's Modern Opera Houses and Theatres 194
- Satirist, The, or Monthly Meteor 53, 265
- Sclater, P. L.:
  - Argentine Ornithology 264
  - Book of Antelopes 264
  - Exotic Ornithology 264
  - Monograph of the Jacamars and Puff-Birds .. 264
- Scott. Waverley Novels 125
- Shakespeare:
  - Comedies, Histories and Tragedies 55
  - Fourth Folio 194
  - Hamlet 124
  - Plays 51, 125
  - Second Folio 124
  - Works 193
- Shaw, Henry:
  - Dresses and Decorations of the Middle Ages .. 52
  - Illuminated Ornaments 193
- Shelley:
  - Adonais 124
  - Masque of Anarchy, The 52
  - Zastrozzi 194
- Silius Italicus. De Bello Punico Secundo .. 54
- Silvestre's Paléographie Universelle 194
- Sowerby's English Botany 53
- Spenser. "Faerie Queene," 1st Edition, 1590-96, with "Colin Clout's Come Home Againe," 1st Edition, 1595 263
- Stanyhurst. Virgil's Eneis 263
- Statistical Society's Journal, The 52
- Stephanus. World of Wonders, A 125
- Stevenson:
  - Underwoods 193
  - Works 53
- Stirling-Maxwell, Sir W. Annals of the Artists of Spain 52
- Stow. Survey of London 54
- Stubbes, Philip. Anatomie of Abuses 193

Index

PAGE

BOOKS—*continued*
Swinburne:
Ballads, The ... [illegible]
Poems and Ballads ... [illegible]
Under the Microscope ... [illegible]
Symonds:
Age of the Despots, The ... [illegible]
Catholic Reaction ... [illegible]
Fine Arts ... [illegible]
Italian Literature ... [illegible]
Renaissance in Italy ... [illegible]
Revival of Learning ... [illegible]
Taylor, Thomas: Works of Plato, Aristotle, and Proclus ... [illegible]
Tennyson:
Poems by Two Brothers ... [illegible]
Works ... [illegible]
Thackeray:
Essay on the Genius of George Cruikshank ... [illegible]
Works ... [illegible]
Thomson: Seasons, The ... [illegible]
Tod's Annals of Rajasthan ... [illegible]
[illegible] ... [illegible]
Transactions of the Entomological Society ... [illegible]
Transactions of the Zoological Society ... [illegible]
Tresham and Ottley: British Gallery of Pictures, The ... [illegible]
Tuer's Bartolozzi and his Works ... [illegible]
Tuke: Adventures of Five Hours ... [illegible]
Turpin's Histoire Civile et Naturelle du Royaume de Siam ... [illegible]
Ulric von Hutten: Of the Wood called Guaiacum ... [illegible]
Underhill: Newes from America ... [illegible]
Vancouver's Voyage to the North Pacific ... [illegible]
Vere, Sir Francis: Commentaries ... [illegible]
Viollet-le-Duc's Dictionnaire du Mobilier Français ... [illegible]
Walton:
Compleat Angler ... [illegible]
Lives ... [illegible]
Walton and Cotton: Compleat Angler ... [illegible]
Westmacott's English Spy, The ... [illegible]
Wilde, Oscar:
Works ... [illegible]
Picture of Dorian Gray ... [illegible]
Wilde's Closing Years of Dean Swift's Life ... [illegible]
Williamson: Oriental Field Sports ... [illegible]
Wilson, Alexander: American Ornithology ... [illegible]
Wordsworth: Miscellaneous Poems ... [illegible]

BRONZES AND BUSTS
Aphrodite, Bust ... [illegible]
[illegible] Bronze ... [illegible]
Groups, Bronze:
"Boreas and Orithyia" and "Pluto and Proserpine." After François Girardon ... [illegible]
Virtue overcoming Vice ... [illegible]
Plaque, Bronze ... [illegible]
Statuette, French Bronze: "Le Jongleur" ... [illegible]

CAMEOS AND MEDALS
[illegible] ... [illegible]
[illegible] Medal with the [illegible] ... [illegible]

PAGE

ENGRAVINGS—*continued*
[illegible] ... [illegible]
Barnard, W.: [illegible]. After H. Ward ... [illegible]
Cousins, D. S.: [illegible]
Sir Thomas Baring ... [illegible]
[illegible] ... [illegible]
Cumberlege, Mr. A. [illegible]: Disposal of Collection ... [illegible]
Cherrington, Mr. J.: Disposal of Collection ... [illegible]
Cousins, Samuel:
Countess Gower and Child. After Lawrence ... [illegible]
Countess Grey and Children ... [illegible]
Lady Acland and Children ... [illegible]
Lady Peel ... [illegible]
La Surprise. After Delaroche ... [illegible]
Master Lambton. After Lawrence ... [illegible]
Miss Peel ... [illegible]
[illegible]: [illegible]. After Rembrandt ... [illegible]
[illegible]: [illegible] Beauty, The. After Sir G. Kneller ... [illegible]
[illegible] ... [illegible]
[illegible]: Disposal of Collection of [illegible] ... [illegible]
[illegible] ... [illegible]
[illegible]. After Sir J. Reynolds ... [illegible]
[illegible]. After Sir J. Reynolds ... [illegible]
[illegible]. After Sir J. Reynolds ... [illegible]
Rembrandt, Etchings:
[illegible] ... [illegible]
[illegible] ... [illegible]
[illegible] ... [illegible]
[illegible] ... [illegible]
Reynolds, S. W.: [illegible]. After Hoppner ... [illegible]
[illegible]. After [illegible] ... [illegible]
Ward, [illegible]. After Hoppner ... [illegible]
Watson, J.: [illegible]. After Sir J. Reynolds ... [illegible]
Whistler:
[illegible] ... [illegible]
[illegible] ... [illegible]
[illegible] ... [illegible]

FURNITURE
[illegible] ... [illegible]
[illegible] ... [illegible]
[illegible] ... [illegible]
[illegible] ... [illegible]
Chairs:
[illegible] ... [illegible]
[illegible] ... [illegible]
[illegible] ... [illegible]
[illegible] ... [illegible]
[illegible] ... [illegible]
[illegible] ... [illegible]
[illegible] ... [illegible]
[illegible] ... [illegible]
[illegible] ... [illegible]
[illegible] ... [illegible]
[illegible] ... [illegible]
[illegible] ... [illegible]

Index

PAGE

FURNITURE—*continued*.
Secretaire, Louis XV, Marqueterie 126
Sideboard, Carved Mahogany 126
Tortoise-shell and Buhl Table 126
Window-seat, Old English 126
Writing Table, Louis XV. 126

GOLD, SILVER, AND PLATED WARE.
Beaker, Charles II. Silver 266
Cup, Charles II. Silver 266
Elizabethan Tiger-ware Jug 266
French Dish 266
Porringer, Silver, 1658 266
Spanish Sixteenth Century Ewer 266
Sugar Basin and Cover, Queen Anne Silver .. 266

LACE AND NEEDLEWORK.
Lace. Dispersal of late Sir Wm. Abdy's Collection 126

MUSICAL INSTRUMENTS.
Viola by A. and H. Amati 126
Violin by Stradivarius 126
Violoncello by Guadagnini 126

OBJECTS OF ART.
Agate Cup and Cover 126
Casella, late Mr. Alexander. Dispersal of Collection 266
Drinking-Cup, Horn, Fifteenth Century 266
Ormolu Andirons, Louis XVI. 126
Snuff-Box, Louis XV. 126

PICTURES.
Allingham, Mrs. Old Cottage, Roundhurst, Sussex 122
Beale, Mary. Sir Matthew Dudley, Bart. .. 122
Beauclerk, the late Lady Amelius. Dispersal of Collection of Old Masters 263
Beechey, Sir W. Portrait of a Lady 122
Bonheur, A. Four Cows under a Tree at the edge of a River 122
Bonington, R. P.
  Coast Scene 123
  Street Scene in Verona, A 192
  View at Venice, with Shipping at Anchor .. 263
Boucher, F. Pastoral Scene 122
Bough, Sam. Leven Links 123
Brekelenkam, Q. Interior of an Apartment .. 123
Brooke Collection, Dispersal of 122
Burne-Jones, Sir E. St. Barbara, St. Dorothea, and St. Agnes 262
Canaletto, B. View in Dresden 123
Casella, late Mr. Alexander. Dispersal of Collection 262
Cenini. Madonna, The 262
Chandler, J. W. Portrait of a Lady 123
Cleys, P. J.
  Calm on the Scheldt, A 122
  Shipping Lying at Anchor 123
Cole, Vicat.
  Bury Village on the Arun 263
  Decline of Day, The 262
Constable, J. View from the Back Terrace, Hampstead 123
Cooper, T. S. Group of Five Cows on the Banks of a River 123

PAGE

PICTURES—*continued*.
Crivelli, Carlo. St. John the Baptist 263
De Blaas, E. Two's Company, Three's None .. 263
De Vlieger. Coast at Scheveningen, The .. 263
De Vos, C. Portrait of Ambrogio Marchese Spinola 262
Dillon, late Frank, R.I. Sale of Works .. 192
Drew, Mr. Lear J. Dispersal of Collection of Water-Colours 263
Early English School.
  Admiral Samuel Graves 262
  Mrs. Robert Hodshon Cay (née Elizabeth Liddell) 263
  Portrait of Mrs. Mills 263
Early Florentine School. Group of Horsemen and Figures 263
Errington, Sir J. S. Dispersal of Collection .. 122
Fildes, Sir Luke. Simpletons 262
Foster, Birket.
  Story Book, The 123
  Village Tree, The 192
Fragonard (attributed to). Satyr and Children, A 123
Gilbert, Sir John. Night March, The 122
Gower, Lord Ronald Sutherland. Dispersal of Collection 192
Goya, F. Interior of a Spanish Tavern .. 263
Guardi, F.
  Church of the Redentore, Venice 262
  Dogana, The 262
  Square in Venice, A 122
Hals, F.
  Boy in Black Coat and Cap 123
  Portrait of a Lady 192
Harris, late Mr. Edward. Dispersal of Collection of Water Colours 123
Hill, Sir John Gray. Dispersal of Collection .. 262
Hine, H. G., R.I.
  Chalk Pit, Old Eastbourne 122
  Downs at Midhurst 122
  Houghton Bridge, near Amberley 122
Hobday, W. A. Lady in White Dress, A .. 262
Hondecoeter, M. Poultry and Pigeons 263
Hone, N. Mrs. Anastatia Blake-Foster 262
Hoppner, J.
  Miss Frances Burney (Madame D'Arblay) .. 123
  Portrait of a Lady 192
Hunt, W. Christmas Pie, The 263
Janssens, C. Portrait of Lady Bowyer .. 122
Keyser, T. de. Portrait of a Lady 192
Kiesel, Conrad. Love Song, The 263
Koninck, P. de. Distant View of Haarlem .. 263
Largillière, N. Portrait of the Princess Rakoczy 123
Lawrence, Sir T.
  Head of Miss Siddons 192
  Portrait of Mr. Hunter 263
  ,, ,, Mrs. Hill 263
Leader, B. W.
  Looking down the River Llugwy towards Bettws-y-Coed 262
  Surrey Sand-Pit, A 123
  Way to the Village Church, The 263
  Welsh River Scene, A 262

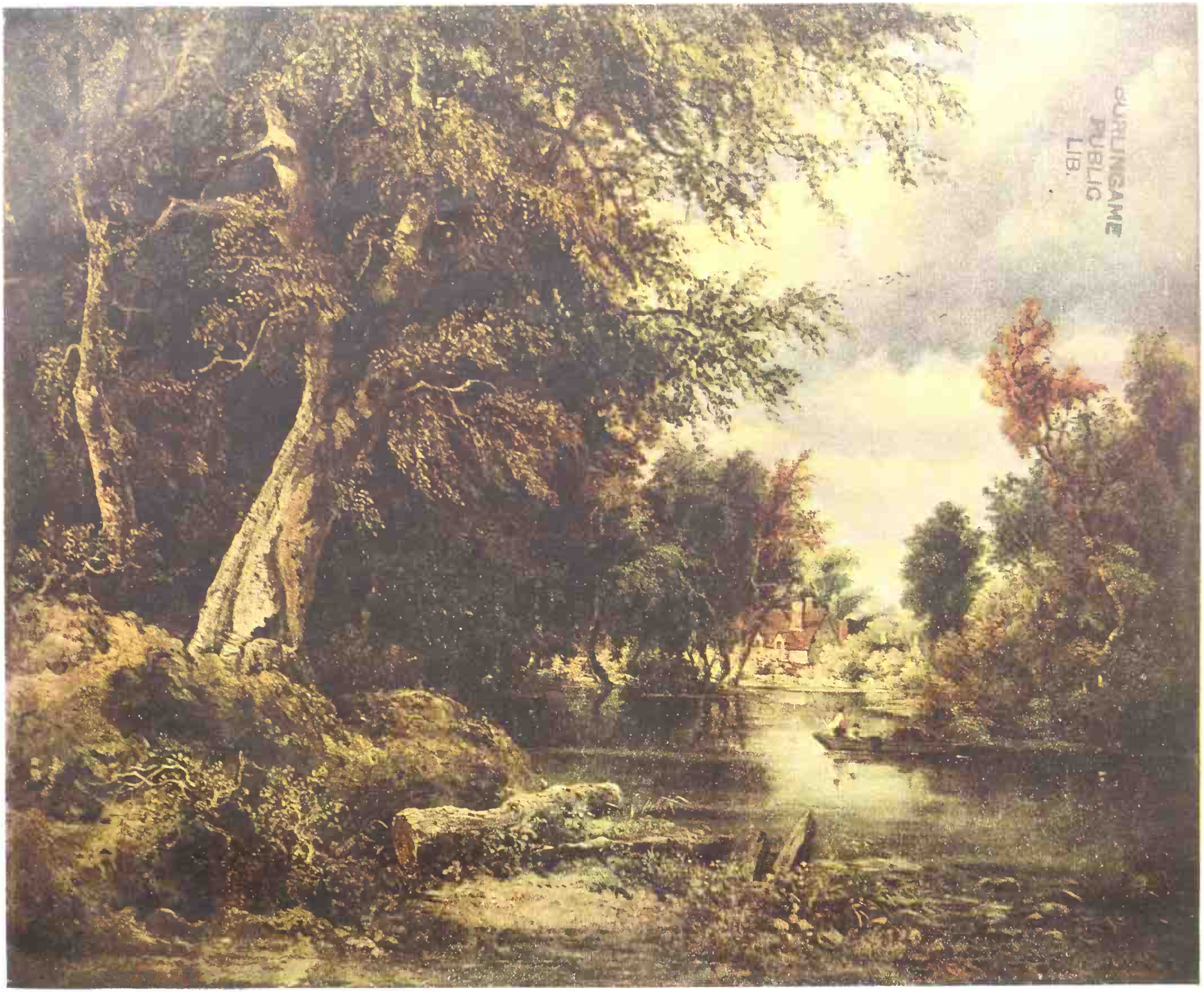
Index

PAGE
PICTURES—*continued.*
Lely, Sir P.
Elizabeth, Wife of Sir Thomas Strickland .. 122
Elizabeth Flover, Wife of Thomas Kynnersley 122
Prince and Princess of Orange .. 122
William, third Lord Byron 122
Lethbridge, late Mr. W. Dispersal of Collection 123
Lorenzo di Credi. Virgin and Child, with the Infant St. John, St. Catherine, and St. Agnes 122
McTaggart, late Mr. W., R.S.A. Dispersal of Collection 123
Marieschi, Giacomo. Canal Scene 122
Maris, W. Meadow with Cattle and Ducks near a Dyke 263
Marsden, Mrs. Dispersal of Collection 192
Martin, late Sir Theodore. Dispersal of Collection 123, 263
Mauve, Anton. Dutch Canal, A 123
Millais, Sir J. E. Portrait of Constance, Duchess of Westminster 192
Morgan, Fred. "Happy as the Day is Long" .. 122
Morland, G. Tom Oldacre and the Old Berkeley Hounds 263
Mosner, J. L. Portrait of a Lady .. 122
Nasmyth, P. Woody Road Scene .. 123
Orpen, W. At the Wash-Tub 123
Palamedes, A. Party of Cavaliers and Ladies in an Apartment, Feasting and Dancing .. 123
Perugino, P. Martyrdom of Saint Sebastian, The 263
Prout, S. Market Place, Munich, The 262
Purvis, Mr. T. H. Dispersal of Collection .. 122
Raüber, W. Halt of the Baron's Family 123
Rivière, Briton. Curiosity and Eviction 263
Roelofs, W. Landscape in Holland 123
Romney, George. Elizabeth, Wife of John Balguy 122
Rowlandson, T. Chevalier D'Eon fencing with Sergeant Leger of the Guards 262
Raysdael, J. Van.
Ferry, The 122
River Scene 123
Sea-Piece, with Boats in a Breeze 262
Wooded Landscape, A 122
Sharpe, late Mr. E. Dispersal of Collection .. 122
Spanish School. Portrait of a Lady 262
Steen, Jan. Village Wedding, A .. 123
Strudwick, J. M. Apollo and Marsyas 192
Stubbs, G. Waldeshare Park, Kent 263

PAGE
PICTURES—*continued.*
Taylor, Mr. Walter. Dispersal of Collection .. 263
Tintoretto. Portrait of Jacobus Mavrocino .. 123
Turner, J. M. W.
Off Margate, a Hazy Morning 262
Wolf's Hope. Bride of Lammermoor .. 262
Van Goyen, J.
View on the Maas 192
View of the Valkenhof at Nimeguen 123
Van Marcke, E. Landscape and Cattle 122
Van Ostade, A.
Interior of a Shed 192
Two Peasants 123
Vinea, F. Love under the Rose 263
Warner, Mr. Henry Lee. Dispersal of Collection 262
Whaite, H. Clarence.
Lot and the Two Angels 192
Scotch Herring Boats, Loch Ranza 192
Shepherd's Dream, The 192
Strength of the Hills 192
Sunrise, Gipsy Camp 192
Wilson, late Mr. G. Braithwaite. Dispersal of Collection 122
Wilson, Benjamin. Warren Hastings 123
Wimperis, E. M. Ogwen and Idwal, North Wales 122
Wynants, J. River Scene 123
Ziem, F. Venetian Boats on the Lagoons .. 123
Zucchero. Portrait of a Lady 122
POTTERY, PORCELAIN, AND CHINA.
Chelsea Groups 266
Della Robbia Statuette 266
Derby Dessert Service 266
Dish, Palissy Design 266
Earthenware Jug, English 266
Evans, late Sir John. Dispersal of Collection .. 266
Hochst Group of Venus and Adonis 126
Plates 266
Plymouth Mug 126
Rhodian Dishes 266
Sèvres Vase and Cover 266
Tuscan Ware Jar 266
Wine Bottles, 1648 and 1660 266
Worcester Dessert Plates 266

TAPESTRY, ETC.
Brussels Tapestry Panels 126, 266
Persian Carpet 126

Vol 29. Frontispiece
Jan 1911.



BURLINGAME
PUBLIC
LIB.

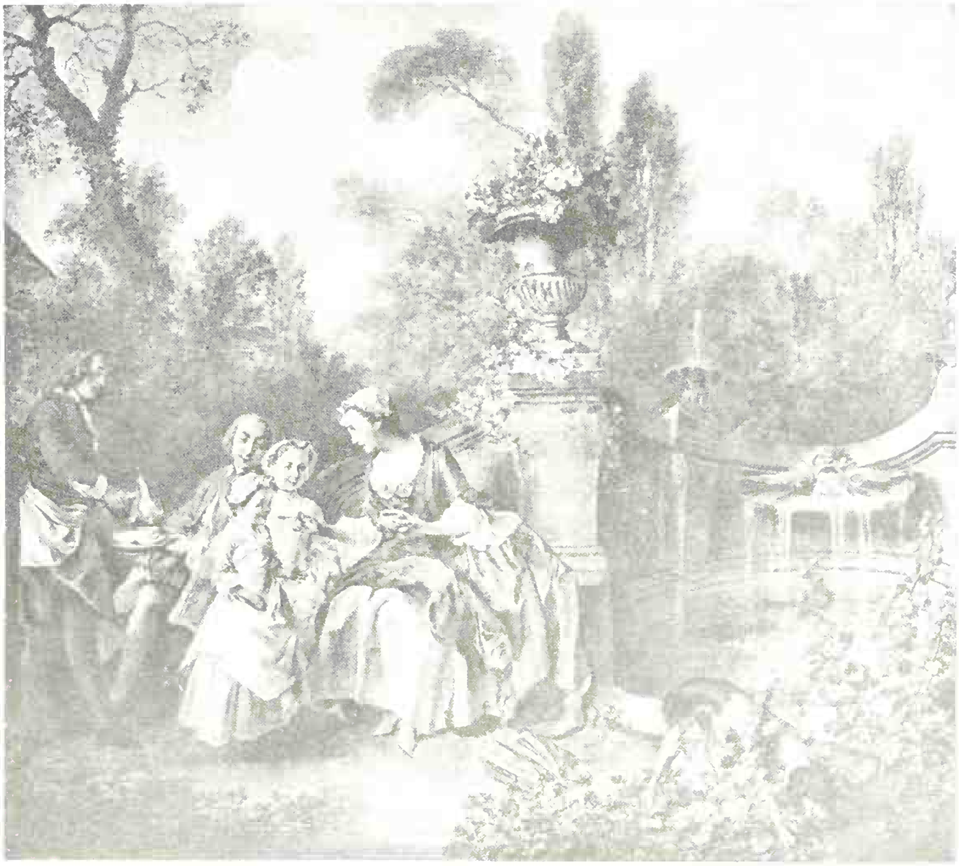
LANDSCAPE

LADY WANTAGE'S COLLECTION OF PICTURES

Part V.

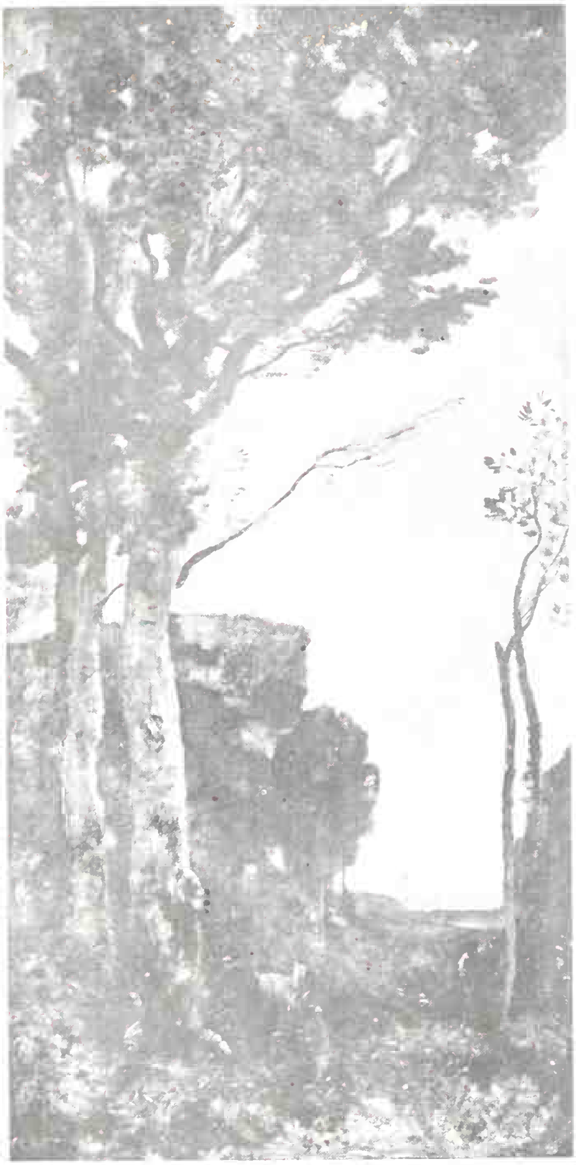
By Lady Victoria Manners

The French school presents us with several very fine works, one of the most important being Claude Lorraine's masterpiece, the celebrated *Enchanted Castle*. This well-known picture was painted at Rome in 1664 for the Conestabile Colonna. At the approach of the French Revolution its then possessor, Charles Alexandre de Calonne, Prime Minister of France, transferred it, with the rest of his celebrated collection, to England, where in 1795 it was sold by auction in London. The remainder

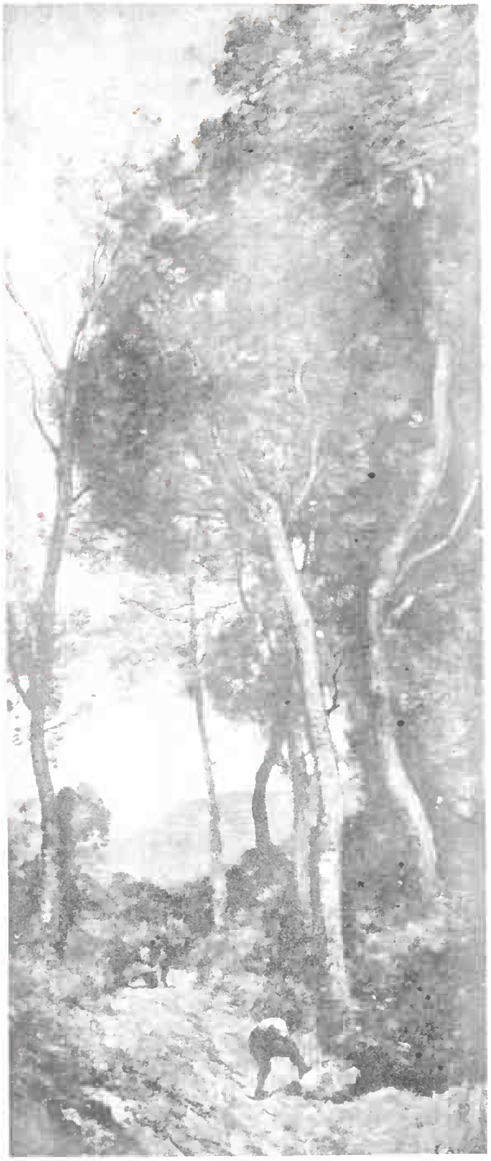


NICOLAS LANCRET LA TASSE DE CHOCOLAT [illegible]

PUBLIC LIB



J. B. C. COROT MORNING SIZE, 54 IN. BY 22 IN.



J. B. C. COROT NOON SIZE, 54 IN. BY 23½ IN.

of this picture inspired Keats to write the following lines, which were contained in a letter addressed to his friend, J. R. Reynolds:—

"Teignmouth,
"25th March, 1818.

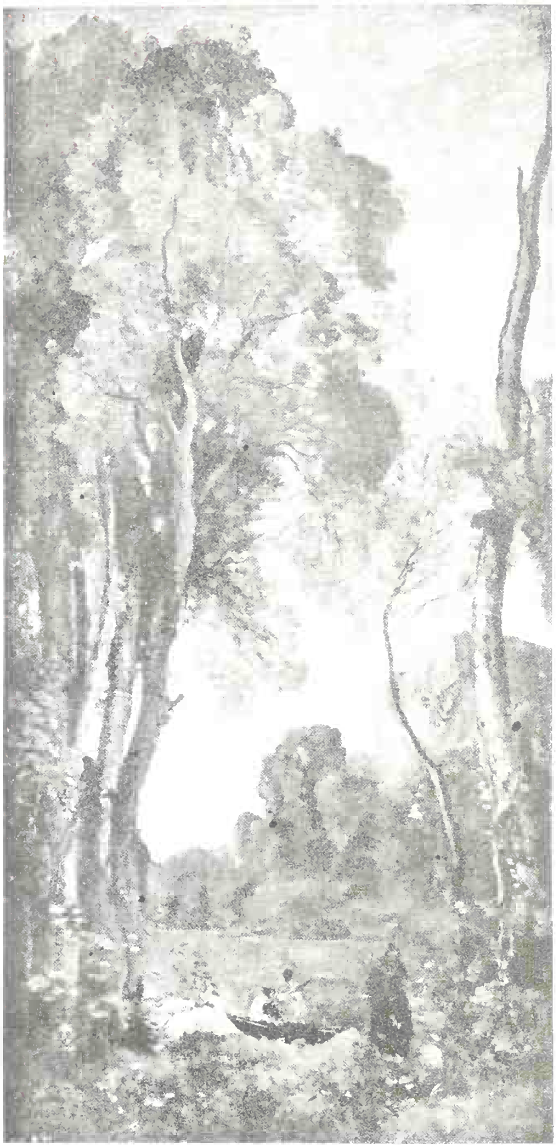
"My dear Reynolds,—In hopes of cheering you through a minute or two, I was determined, will he nill he, to send you some lines, so you will excuse the unconnected subject and careless verse. You know, I am sure, Claude's *Enchanted Castle*, and I wish you may be pleased with my remembrance of it.

"Your affectionate friend,
"John Keats."

"You know the Enchanted Castle—it doth stand
Upon a rock, on the border of a lake,
Nested in trees, which all do seem to shake
From some old magic-like Urganda's sword.
O Phœbus! that I had thy sacred word
To show this Castle in fair dreaming wise,
Unto my friend, while sick and ill he lies!

* * * *

"You know it well enough, where it doth seem
A mossy place, a Merlin's Hall, a dream!
You know the clear lake, and the little isles,
The mountains blue, and cold near neighbour rills,
All which elsewhere are but half animate;
There do they look alive to love and hate,
To smiles and frowns; they seem a lifted mound
Above some giant, pulsing underground.



J. B. C. COROT EVENING SIZE, 54 IN. BY 27 IN.

J. B. C. COROT NIGHT SIZE, 54 IN. BY 22½ IN.

"Part of the building was a chosen See,
Built by a banish'd Santon of Chaldee;
The other part, two thousand years from him,
Was built by Cuthbert de Saint Aldebrim;
Then there's a little wing, far from the Sun,
Built by a Lapland witch turn'd maudlin Nun;
And many other juts of aged stone
Founded with many a mason devil's groan.

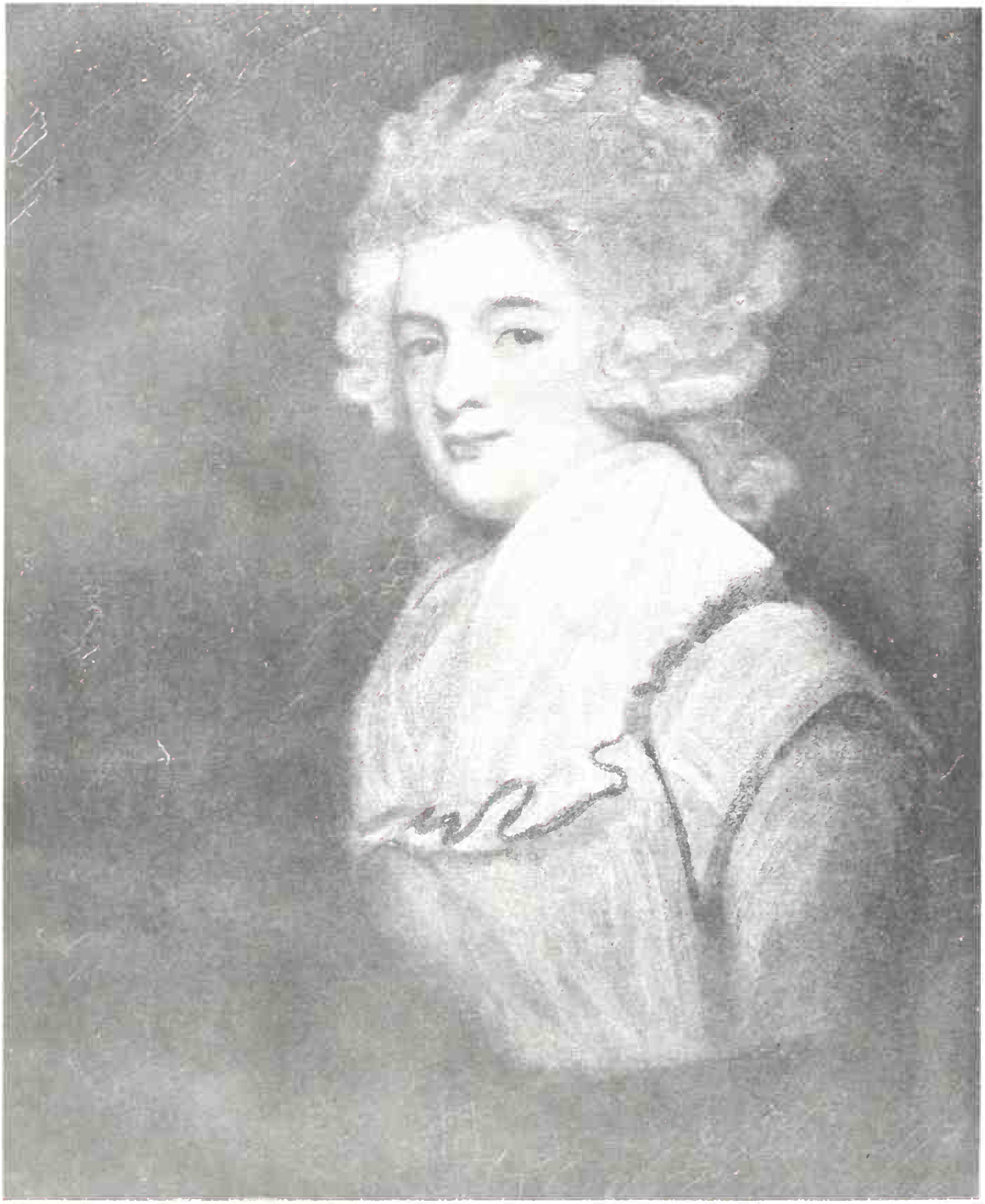
"The doors all look as if they op'd themselves,
The windows as if latch'd by fays and elves,
And from them comes a silver flash of light,
As from the westward of a summer's night;
Or like a beauteous woman's large blue eyes
Gone mad thro' olden songs and poesies."

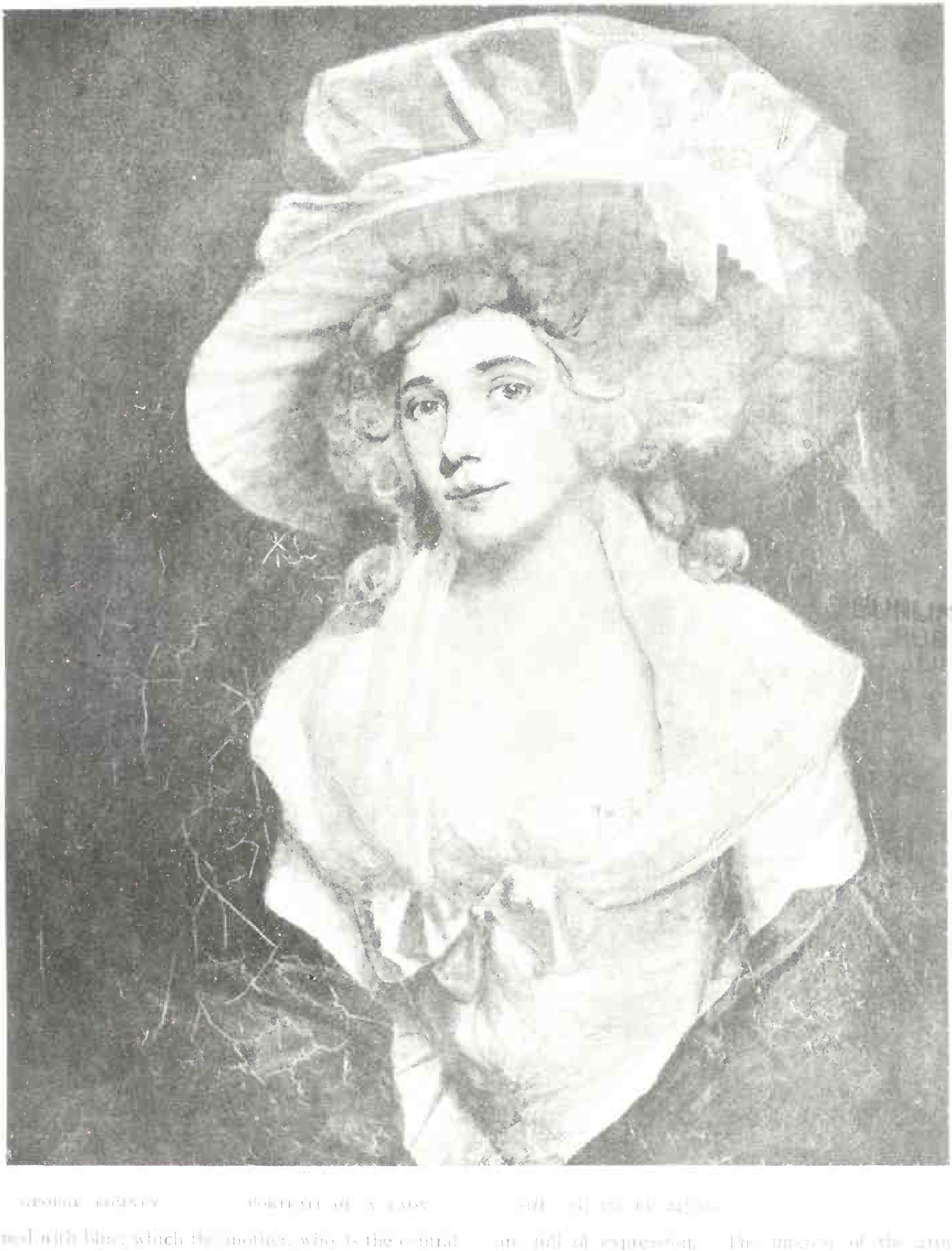
The original drawing for, or from, this work is in the *Liber Veritatis*, now in the possession of the Duke of Devonshire.* In some French catalogues this work is described as "Psyche Abandonnée, regardant le Palais d'Eros." *The Enchanted Castle* has been in many collections. It was purchased by Lord Overstone in 1848 from Mr. William Wells, of Redleaf.

La Tasse de Chocolat, by N. Lancret, is a charming example of the work of this great artist (see illustration). The painter, by the magic of his brush, transports us into a world whose [illegible] we feel have left far, far behind!

"The way is lost,
The world left far behind."

* The drawing of this picture was reproduced by Boydell.

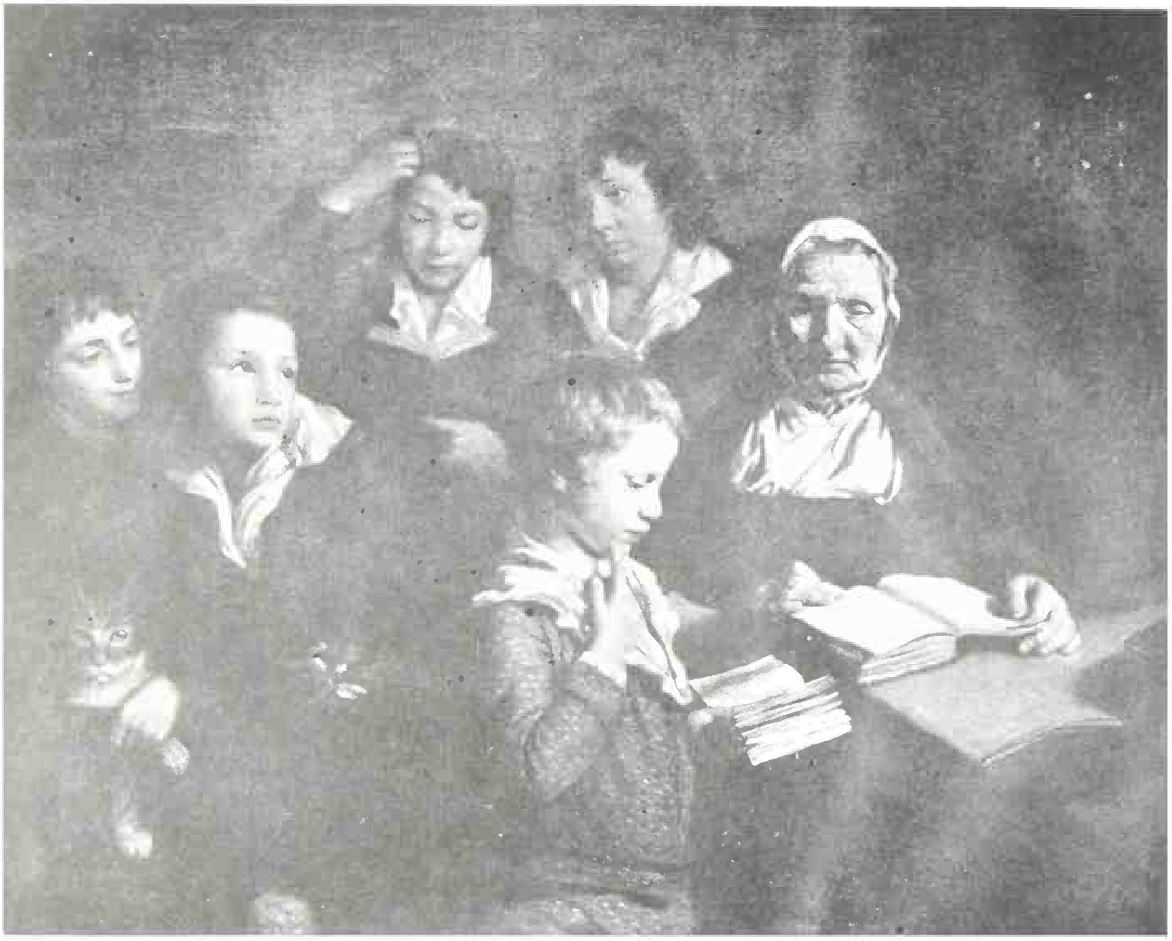




BURLINGAME
UB. LI

GEORGE ROMNEY   PORTRAIT OF A LADY   30 IN. BY 25 IN.

lined with blue, which the mother, who is the central figure, turns up over her white skirts, as she offers to her youngest girl a teaspoonful from the blue and white cup which she holds in her left hand. The child, her white pinafore drawn up over her yellow frock, has a delightfully roguish air; the little hands are full of expression. The interest of the group centres, indeed, wholly on the young mother and the little one. The elder sister, the father, the footman who serves, are as much accessories as the dog, who sniffs among some admirably painted little books, or the charmingly designed background, with



JOHN OPIE, R.A. THE SCHOOLMISTRESS SIZE, 39 IN. BY 49 IN.

its fountain, cows, and blue sky. Rarely does he give us work as fresh and genial in sentiment.[*] The modern French school is worthily represented by four beautiful panels—the work of Corot, *Les Quatres Heures du Jour*—depicting Morning, Noon, Evening, and Night. On these examples, however, space forbids us to dwell, and we must now pass to the many beautiful examples of the English school at Lockinge. We must, however, first note the beautiful portrait of *Queen Henrietta Maria*, by Sir A. Van Dyck, from the Blenheim Palace collection. This work is painted in the master's later style in subdued tones of pearly grey (see illustration). Waller, the poet, has recorded the existence of this portrait at Blenheim in his lines addressed to the Queen, beginning:—

> "Well fare the hand which to our humble sight
> Presents that beauty, which the dazzling light
> Of royal splendour hides from weaker eyes,
> And all access, save by this art, denies."

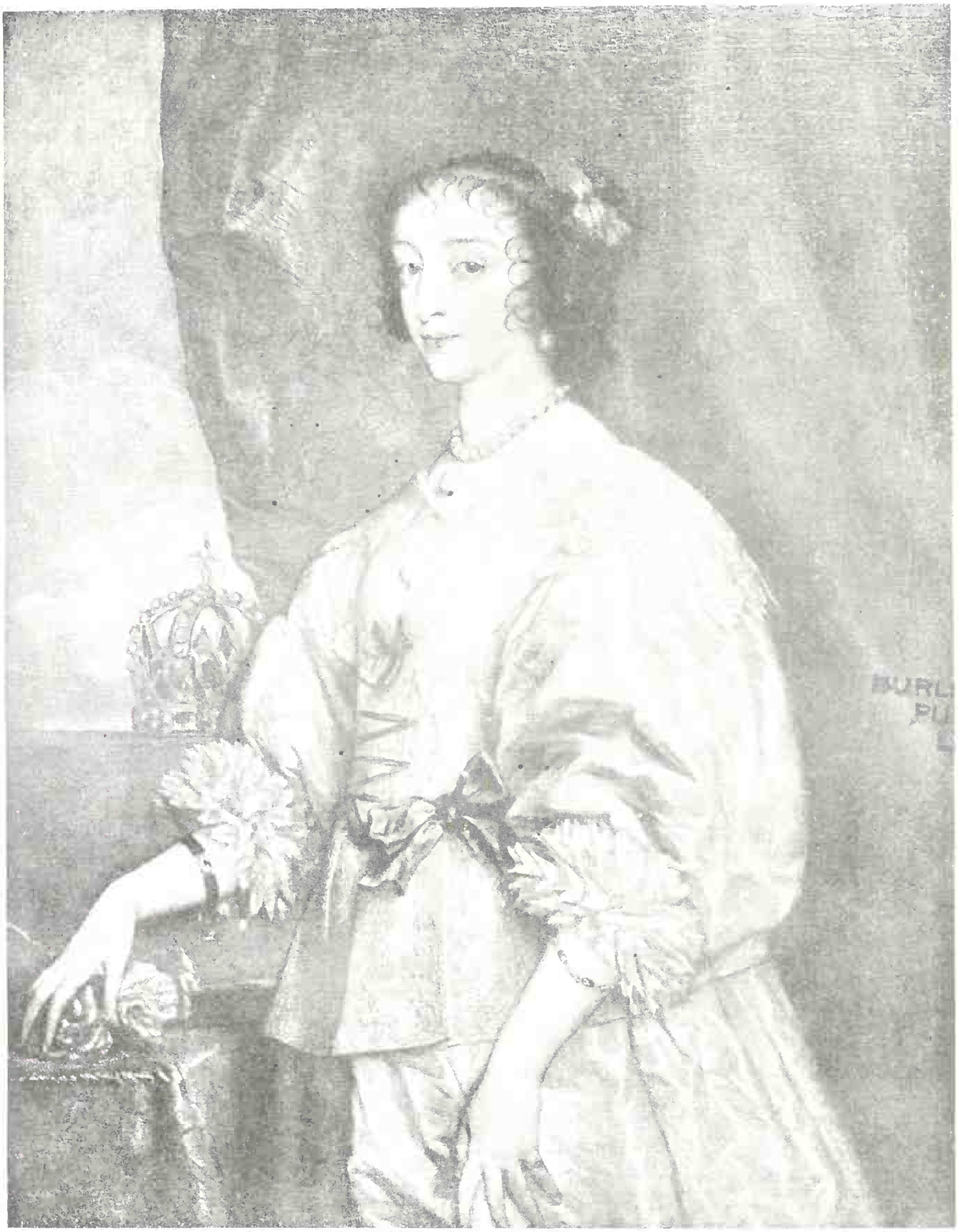
The picture, when at Blenheim, was hung in the dining-room with the large equestrian portrait of Charles I., now in the National Gallery. It has been engraved by P. de Jode, and was exhibited at the Grafton Gallery Fair Women Exhibition, 1894, and the Royal Academy Works of Van Dyck, 1900. Sir Joshua Reynolds is represented by the half-length of *Mrs. Montgomerie*. The lady has dark brown eyes and powdered hair. She wears a white gown edged with blue. A Mrs. Montgomerie sat to Reynolds in 1761. There is an entry in his *Journal*: "Paid, 25th April 1761, Mrs. Montgomerie, £10 10s.," and another between 1764 and 1767, "Mrs. Montgomerie, £10."[†]

Romney presents us with a truly bewitching portrait of some fair unknown (see reproduction). Perhaps the readers of THE CONNOISSEUR MAGAZINE can shed some light on the identity of the original. The lady

---

[*] This picture was exhibited at the Guildhall Gallery Exhibition of Works of the French School, 1898, under the title of [illegible].

[†] This picture was sold by Messrs. Christie on June 28th, 1875, from the collection of Mr. C. R. Sharpe, to Messrs. Agnew & Sons, from whom it was purchased in 1875 by Lord Overstone.



BURLINGAME PUBLIC LIB

SIR ANTHONY VAN DYCK QUEEN HENRIETTA MARIA SIZE, 4[illegible] IN. BY [illegible] IN.

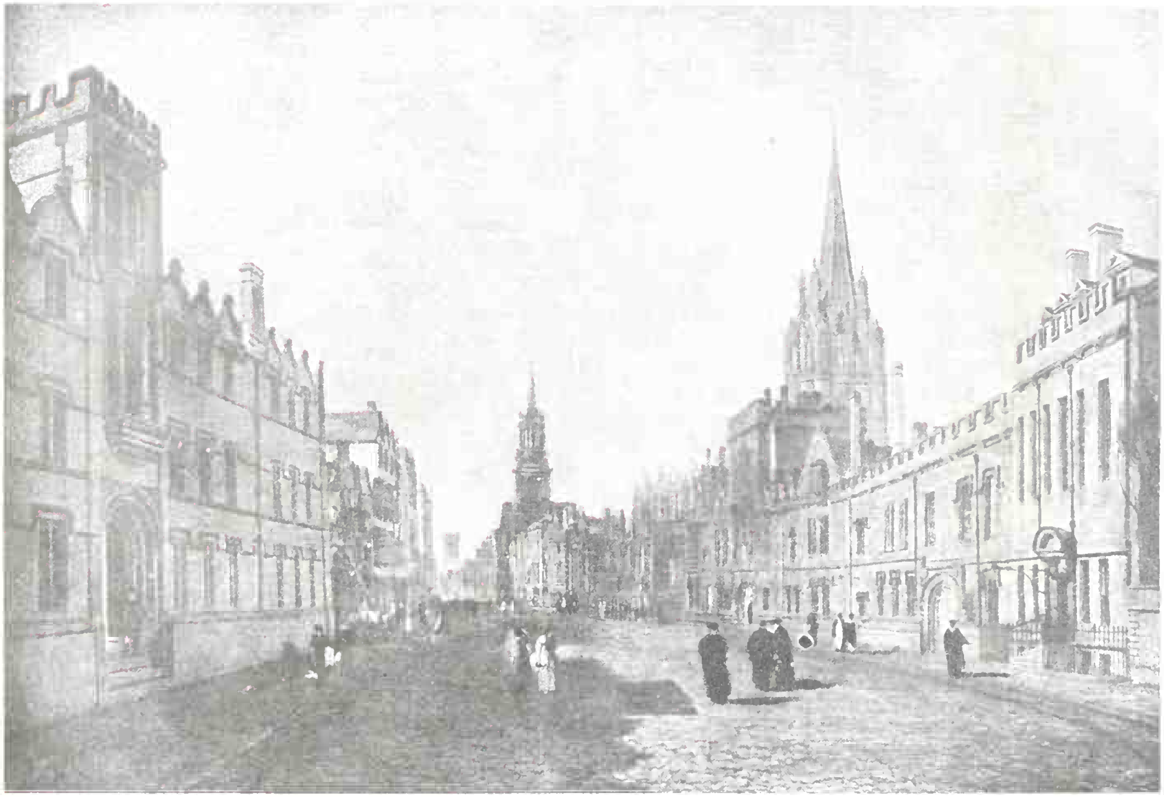
is seated on a red sofa. She wears a white dress, a black shawl falling behind is gathered over each arm, concealing the hands. Her complexion is much fairer than that of most of Romney's sitters, and her eyes are blue. Her large hat greatly adds to the picturesque effect of her costume.

Hanging in the drawing-room is one of John Opie's finest examples, *The Schoolmistress*. Horace Walpole,

BURLINGAME PUBLIC

in his *Catalogue* of 1784, observes of this picture, [illegible] "Nature's the best of his works yet." It is interesting to know that this was the first picture the "Cornish Wonder" exhibited at the Royal Academy (in 17[illegible]), and that it was the means of bringing the young painter into notice. It has been engraved by John Young, and also by Valentine Green, in 1785, under the title of "The School."

The great school of English landscape painters is strongly represented. Richard Wilson shows to advantage in the sketch *View on the Tiber* bathed in golden sunlight. There are several of Turner's finest works, one of the most important being the splendid seapiece, *Sheerness*,[1] which, however, was never exhibited in the painter's lifetime, though the value Turner attached to it is shown by his giving a commission for its purchase when it came up for sale at Christie's in Mr. Bonamy Dobree's collection in 1842. This picture, together with the two *Walton Bridges* and the *High Street, Oxford*, all belong to Turner's early period. *Walton Bridges* is supposed to be the first picture that Turner painted upon a groundwork of white paint. The beautiful *Walton Bridges* belongs to Turner's second period. It formed part of the choice collection of English paintings especially selected for the adornment of the British Pavilion at the Paris Exhibition of 1900, together with three



J. M. W. TURNER, R.A. THE HIGH STREET, OXFORD SIZE 27¾ IN. BY 35½ IN.

other noted Turners—namely, Mr. G. Gould's *Hoy*, Lord Strathcona's *Mercury and Argus*, and Mr. J. Pierpont Morgan's *Bellini's Picture carried in State to the Church of the Redeemer at Venice*.[2]

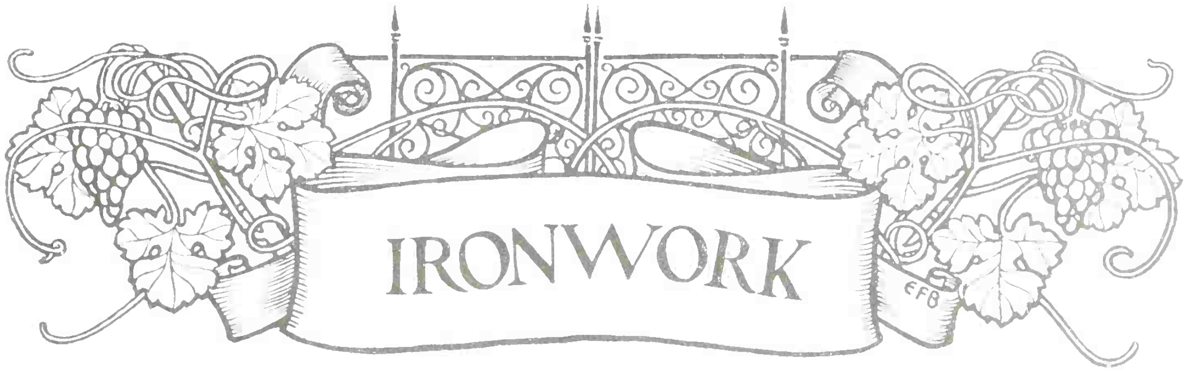
The small *Newark Abbey, on the River Wey*, also belongs to Turner's second period. It was painted in 1815 for Dr. Lancaster, of Merton, and was in the collection of John Pye, the engraver of many of Turner's works.

Lady Wantage has added many fine works by modern artists—Watts, Alma-Tadema, Mason, F. Dicksee, etc.—to her collection. On these I have unfortunately no space to dwell. I have only endeavoured to describe the most notable of the examples by "Old Masters" in this rich and deeply interesting gallery of pictures.

---

[1] [illegible] the [illegible] in the collection of [illegible] Watkins Turner, [illegible] M.P., and [illegible] Watts [illegible]. [illegible] It was painted in 18[illegible].

[2] This picture was purchased at the Bolckow sale in 1891.



The Mediæval Keys in Salisbury Museum

By W. E. W. Penny

THE object of this paper is twofold: in the first place the keys in question deserve some special notice on account of their great beauty and interest; and, secondly, it is written with the hope that it may prove of some slight assistance to private collectors, and to those in charge of public provincial collections who may wish for some guide when dating specimens in their care.

The Salisbury series of keys was obtained under exceptional circumstances: when the city was drained—some forty or fifty years ago—large numbers of keys were discovered during the excavations, and fortunately all were preserved and placed in the city museum.

A few words are necessary to explain why the collection is especially valuable to students of English mediæval lockwork, and the reason lies in the fact that the modern city of Salisbury is of comparatively recent date, having gradually grown up around a beautiful cathedral, the building of which was commenced early in the thirteenth century. The first mayor of New Sarum dates from 1227, so it can confidently be stated that the growth of the city dates from about that time. There was no previous occupation, Roman or otherwise, consequently there is no confusion in the finds found, and we are confronted with a series of keys, all of which must necessarily belong to the thirteenth, fourteenth, fifteenth, or sixteenth centuries.

It is remarkable that the keys comprising the collection under review seem to fall naturally into a sequence which greatly facilitates their chronological arrangement, and groups of each class of key are illustrated to enable the reader to see for himself the steady development which took place in the productions of the Salisbury locksmiths.

The dating of keys of Norman times to the commencement of the thirteenth century is a most confusing business. It is not the purpose of this paper to notice any specimens prior to the former date, but a few words are desirable to indicate the style of key which preceded those with which I have amply dealt. Contemporary representations of keys of the Norman period exist both in early manuscripts and sculpture, for instance, on the lead font at Wareham

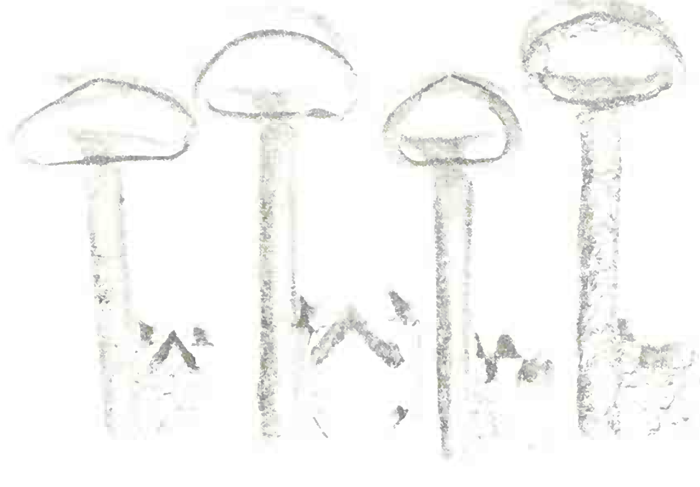


PLATE I.—EARLY THIRTEENTH CENTURY.

Church, Dorset, eleventh century, St. Peter grasps two keys having lozenge-shaped bows with foliated angles. This type of bow is perhaps the most frequently met with, but in another lead font of about the same date at Warborough and Dorchester, near Oxford—a figure holds a key with a circular bow, pierced with four circular openings in lozenge form. In both these instances the stems are very long, and the bits or ward plates not sufficiently clear to give any indication of the manner of locks on which keys of this type may have acted. Another early form of bow is of oval shape, and while the lozenge-shaped bow appears to have continued in use to the end of the fourteenth century, the oval form is lost sight of before the advent of the thirteenth. The Salisbury Museum possesses a highly ornamental bronze key of apparently early Norman date of the highest antiquarian interest, the bow of which contains the figure of a bird—probably a falcon—but this unique specimen was found at some distance from the city, and is consequently not included in the scope of this article.

The earliest keys found in the excavations at Salisbury are undoubtedly of thirteenth century date, and the reason for assigning them to the first period of the Salisbury occupation is supported by two facts: firstly, they were found in a layer of bluish clay, which occurred at the bottom of the excavations—the lowest point at which relics were discovered—consequently they may be assumed to be the earliest in date; this evidence is corroborated by the peculiar mode of manufacture which frequently attains with keys prior and up to this period. They were made of a single plate of iron cut into shape, so that it could be rolled round to form the stem, leaving the bit projecting, one end of the bow being subsequently welded into the top of the stem; the ward cuts on the bit were not filed up as is the case with later examples, but appear to have been cut out with a sharp chisel while the iron was red hot. Four characteristic examples are illustrated, Nos. 1, 2, 3, 4. There is

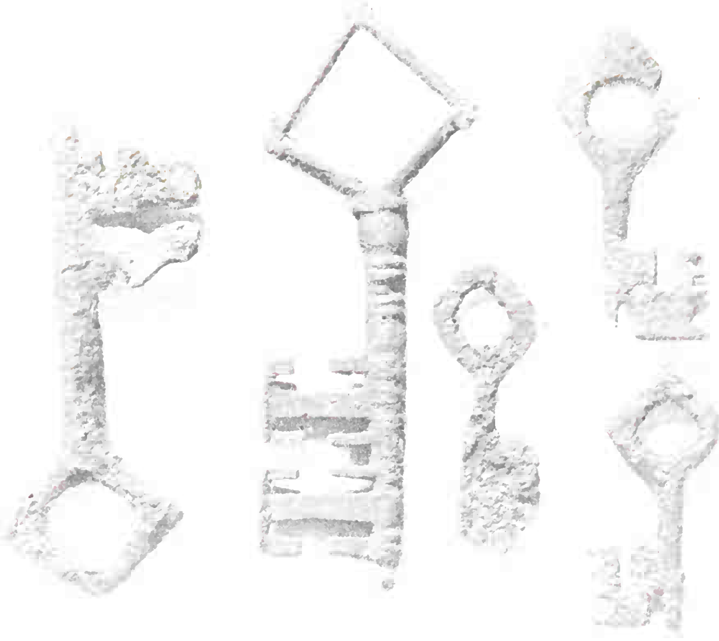


PLATE II.—FOURTEENTH CENTURY KEYS WITH LOZENGE-SHAPED BOWS

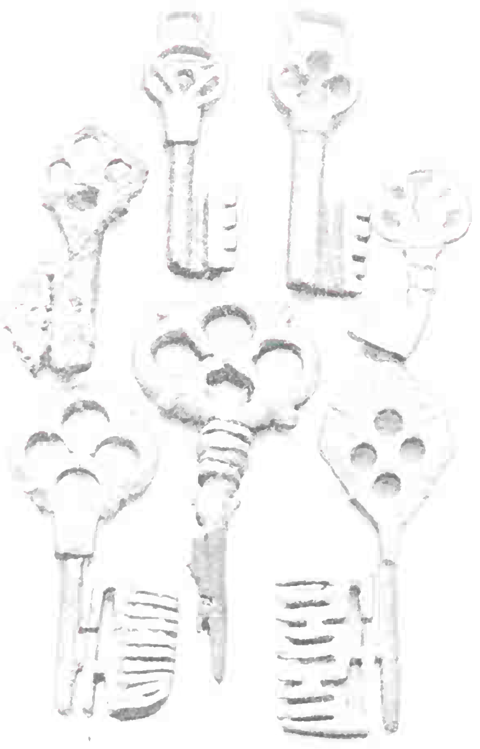


PLATE III.—KEYS WITH BOWS FRETTED AND PIERCED

no decorative work whatever on these early keys, the bows are similar in shape, and the whole of the specimens, thanks to the nature of the earth in which they were found, very little oxydised.

The next group which demands attention consists of fourteenth-century keys with lozenge-shaped bows. Four examples are given, Nos. 5, 7, 8, 9, the three latter being chest or coffer keys, the bits of which are very similar and show the beginning of the toothed edge which will be noticed to become very pronounced in later examples. No. 5 is a door key, made, as many door keys from this period were, to operate from both sides of the lock. The remaining door key on the same plate—No. 6—is a very lovely example, which, on account of the foliated angles of the bow, must be assigned to the preceding thirteenth-century, in spite of the somewhat advanced arrangement of the ward cuts of the bit.

The next plate of keys is one which cannot fail to excite the admiration of the reader. We now see the lozenge-shaped bow filled and pierced in a manner somewhat suggestive of the architectural features of the time. Nos. 12 and 13 are possibly the earliest, and the date would probably be about the middle of the fourteenth century, while Nos. 10 and 11 are somewhat later, the lozenge form of bow having gradually disappeared. The finely toothed fore-edge of the bit is very noticeable in these specimens, and the reader conversant with early locks will at once see they operated on a lock with a fine flat bolt pierced with holes to correspond with each tooth on the bolt, ridged on the upper part to keep it in place by a flat spring pressing it downwards; the teeth of the key passed upwards through the holes in the bolt, lifting the spring above the level of the ridge thereon, enabling it to be shot backwards and forwards at pleasure. Nos. 14, 15 and 16 are of later date, and run well into the next fifteenth—century, the latter key (No. 16), of bronze, being a somewhat uncertain example, which may be considerably later than the two specimens with projections from the bow for suspension (Nos. 14, 15).

Plate IV contains

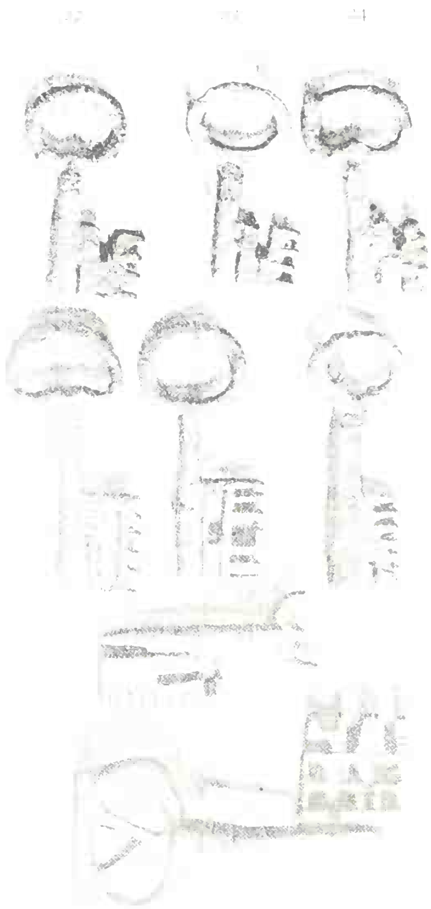


PLATE IV

CHEST KEYS, FIFTEENTH CENTURY [illegible]

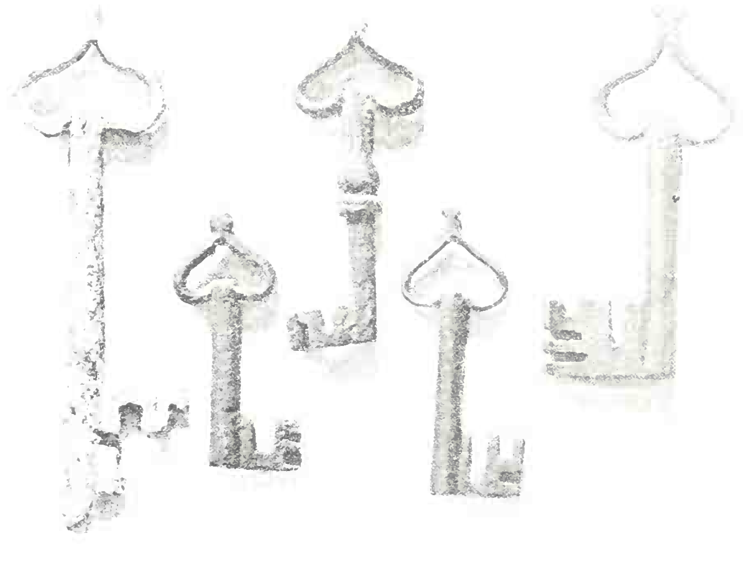


PLATE V.—FIFTEENTH-CENTURY KEYS WITH HEART-SHAPED BOWS

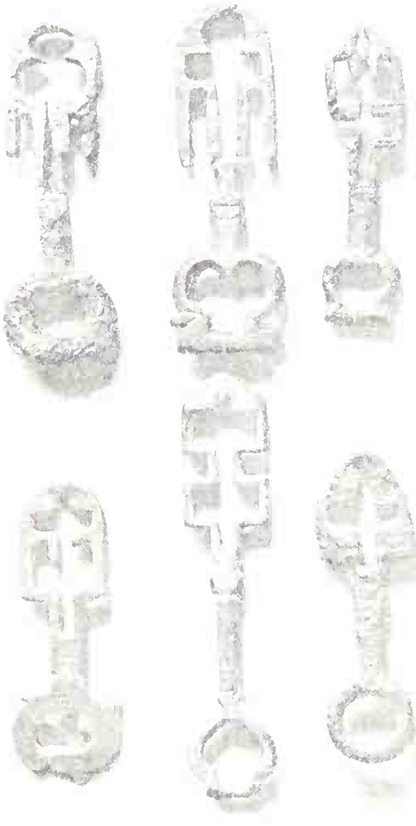


PLATE VI.

Another example of a fifteenth-century chest key with very unusual form of bow (No. 17). This specimen, however, was found at Amesbury, a village some distance from Salisbury. It is not one of the keys found during the drainage excavations, and was included in the plate in error. The examples Nos. 19, 20, 21, 26, are more ordinary types of chest keys of the fifteenth century. Nos. 22, 23, 24 are probably still later; it will be noticed the fine moulded edge of the bit gradually dwindles away in these later specimens.

Plate VI. shows another group of fifteenth-century keys with lozenge-shaped bows, of which No. 27, with moulded stem, is the latest in date. This really comes in chronological order after the three keys, Nos. 19, 25, 26, on the preceding plate, and from the nature of their bits would be about contemporary with the small specimens Nos. 22, 23, 24.

A very interesting class of keys next engages our attention, and the examples selected should be of some assistance to collectors who wish to discriminate between Roman and mediæval keys of this pattern, for, strange to say, this type of latch-key, acting on precisely similar locks, has been in use from Roman days to the present time.

Nos. 31, 32, and 34, the latter of bronze, are, from the shape of their bows, evidently fifteenth century. The date of No. 30 is somewhat uncertain, although from the similar projecting wings on each side of the bit, probably of about the same period. No. 33, displaying a flattened bow with projecting bosses, is certainly earlier, probably fourteenth century, while the remaining example, No. 35, with circular bow and spade-shaped bit, has no characteristic points to enable it to be satisfactorily dated.

Three kinds of large door keys now shown, all on Plate VII., operate from one side of the lock only: the earliest example is No. 39, and the slightly pointed bow, it will be noticed, is somewhat similar to No. 3 on Plate I. Its date would therefore be about the early years of the fourteenth century, which attribution is supported by the somewhat unusual nature of the ward cuts in the bit, which occur also on certain

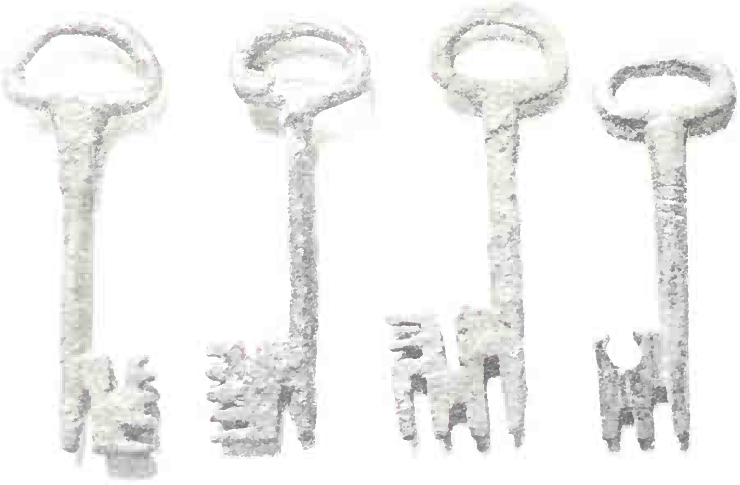


PLATE VII.—LARGE DOOR KEYS

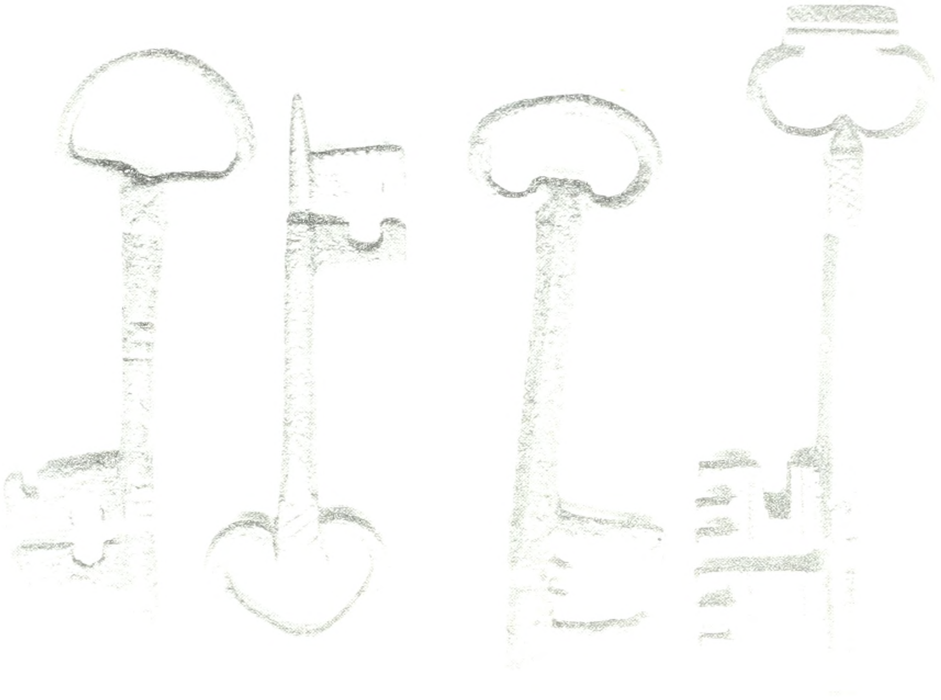


PLATE VIII.—FIFTEENTH-CENTURY DOOR KEYS

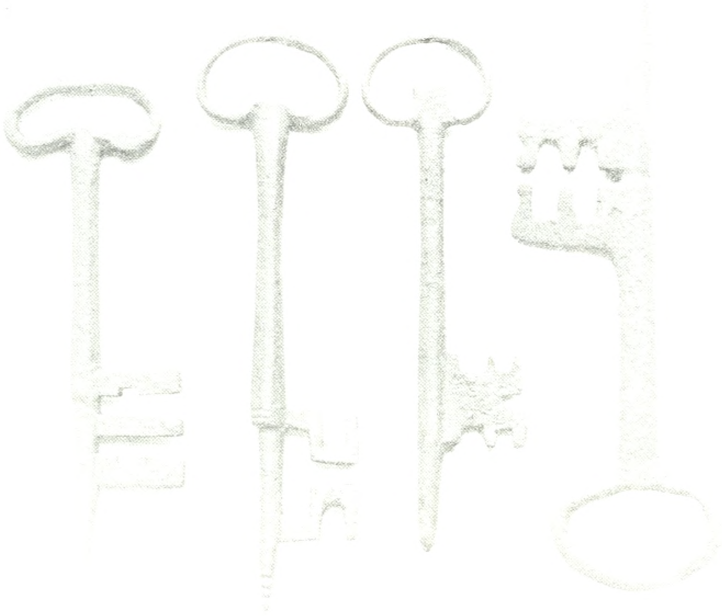


PLATE IX.—FIFTEENTH AND SIXTEENTH CENTURY KEYS

BURLINGAME
PUBLIC
LIB.

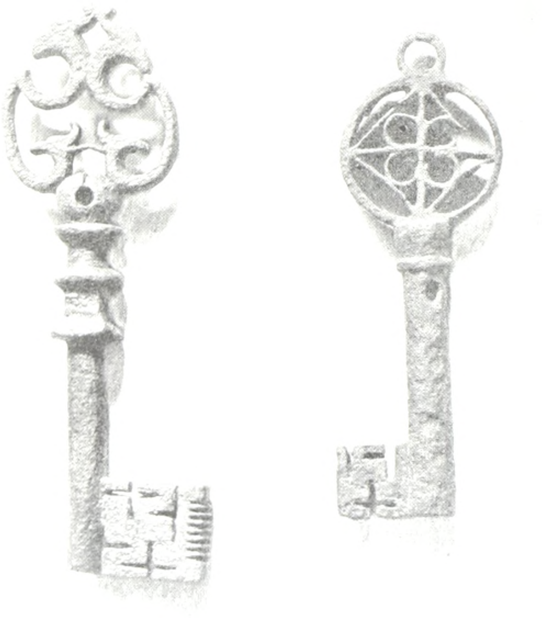
keys the dates of which are definitely established. Nos. 36, 37, 38, all very similar, are somewhat later, and date from the closing years of the fourteenth century.

Plate viii. shows four very handsome specimens of door keys of the fifteenth century, all of which, it will be noticed, operate from each side of the locks. No. 41, with heart-shaped bow, is evidently fifteenth century, as is the beautiful example, No. 43. The bit and stem of this key will be seen to be slightly decorated. Other keys of this date, decorated in a similar manner, exist, the file marks on the stems and bits of which are inlaid with silver. Nos. 40 and 42, the latter with reniform bow, are slightly later than the two preceding examples, and belong to the latter years of the century.

On Plate ix., Nos. 47 and 44 are of about the same date, namely, late fifteenth century, the latter having the bit cut for a double bridge lock, while the distinctive bow of No. 46 proclaims it to be of sixteenth-century date. No. 45 is of about the same period, although the bow savours of an earlier day. This, however, is probably a survival; the shaped projection at the end of the stem precludes an earlier attribution.

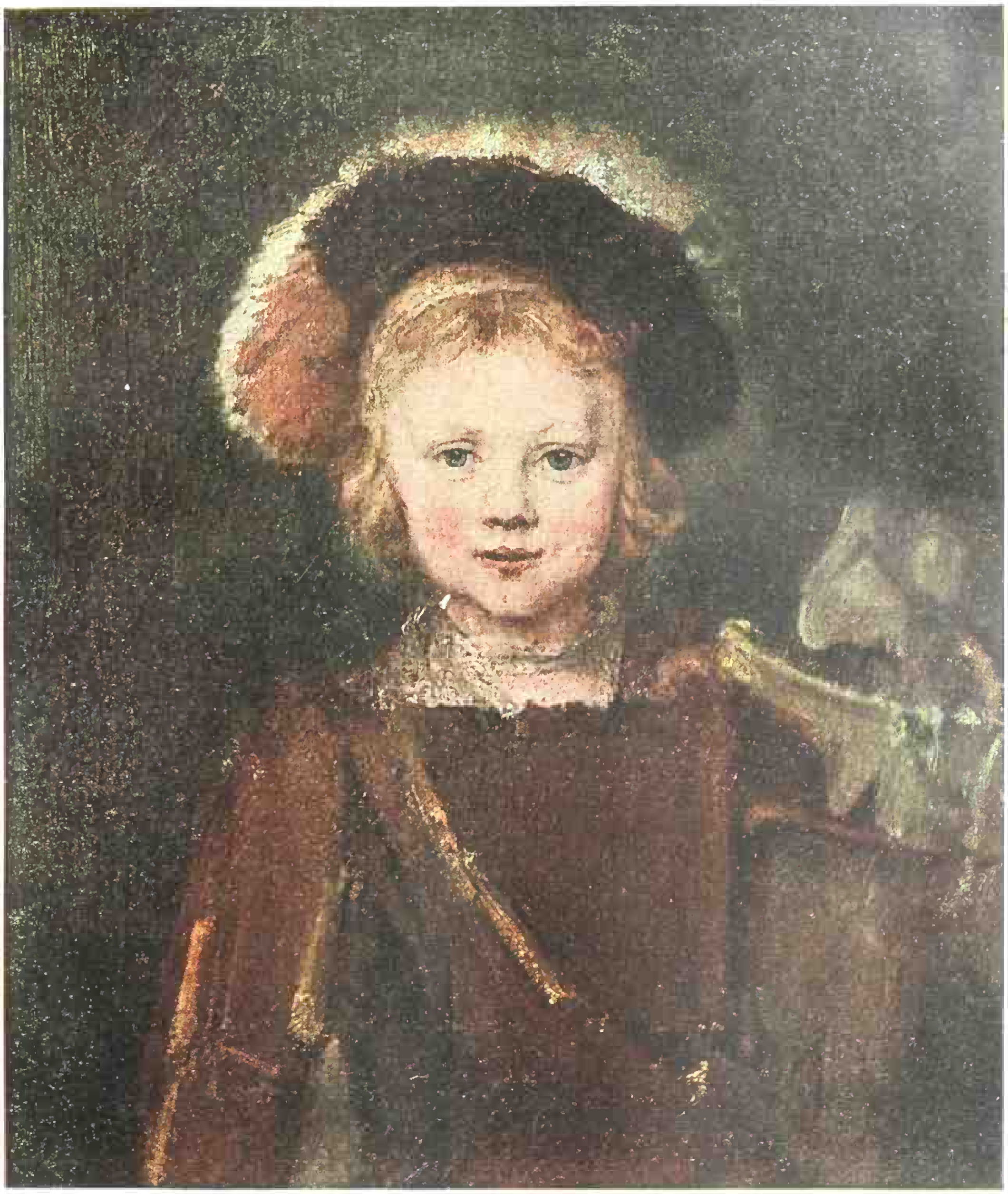
The series ends with two beautiful keys. No. 49 is a chest or cabinet key of the first half of the sixteenth century, in spite of the somewhat more archaic appearance caused by the tracery-like filling of its circular bow, which suggests Gothic work of an earlier period. The whole of the work in this example is cut from the solid in contradistinction to later specimens of similar design, in which the tracery is first cut from thin slips of metal, and subsequently fitted into the bow. The fine Renaissance example of Elizabethan days, No. 48, of excellent design and highly finished workmanship, completes the collection.

The best thanks of the writer are due to the Honorary Director of the Salisbury and Blackmore Museum for his kindness in allowing this most interesting series of keys to be photographed, and for much valuable information concerning them.



48 49

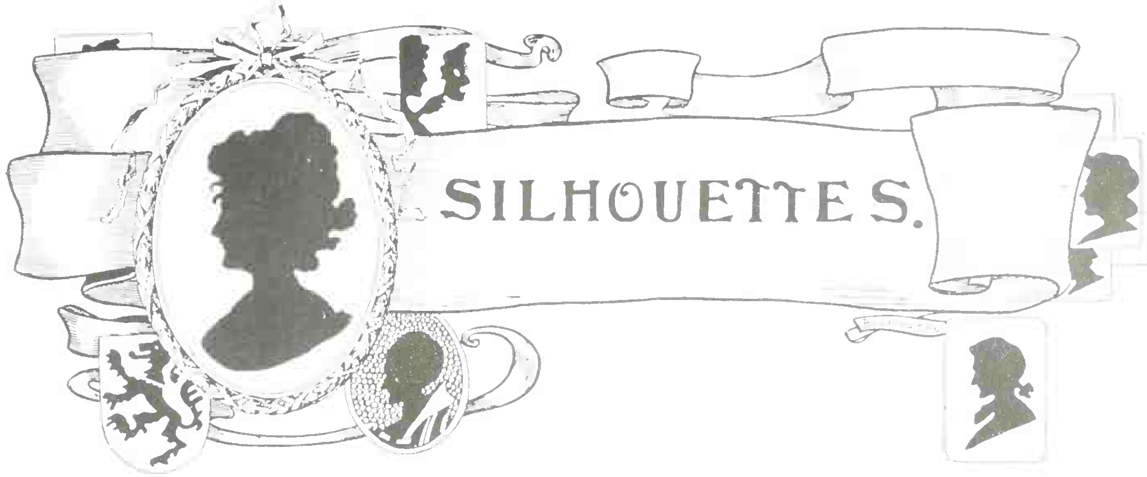
Plate X.—Two Keys of Fine Design



PORTRAIT OF A BOY

BY REMBRANDT

In Lord Spencer's Collection

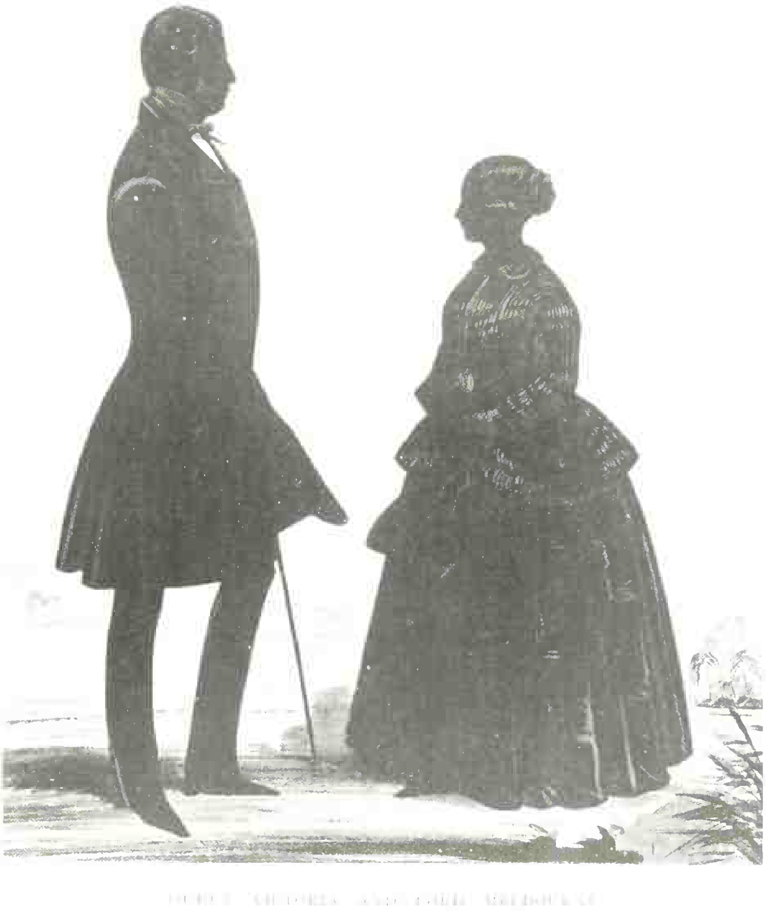


SILHOUETTES.

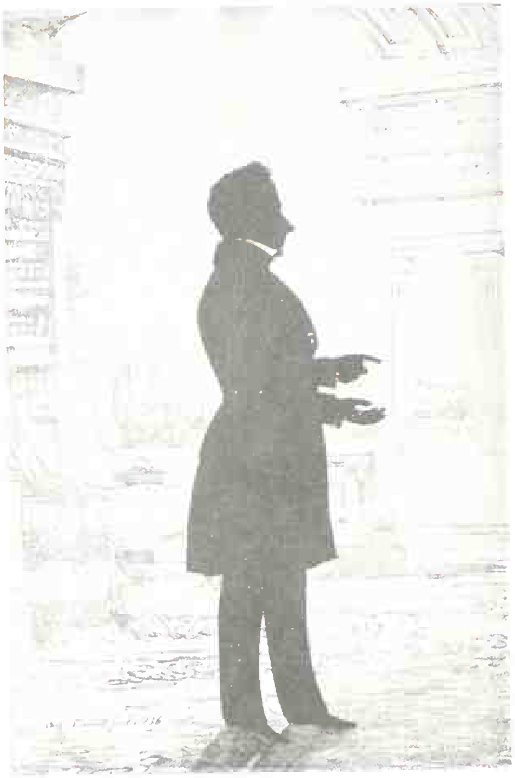
Some Early Victorians in Shadow

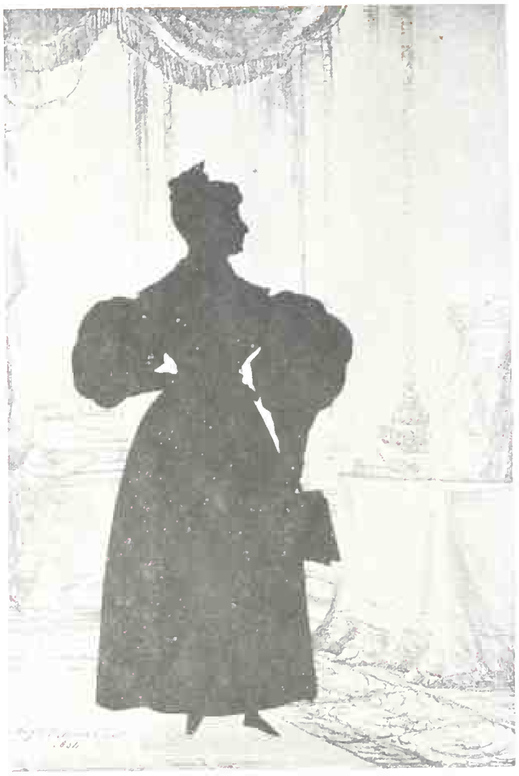
By Weymer Mills

At present almost all the garrulous Early Victorians have departed on the trail of their vanished rose-wood, their mustard and petunia brocades, and realms of art treasures that have all the allure of Parian marble, and masses of china dogs wantonly arranged on things called knick-knacks—all these silhouettes remain. Many of us collect these little shadows, and the world at large knows that they are one of the fads of the moment. The rare eighteenth-century silhouettes gathered by Mrs. Field, Charles, R.A.

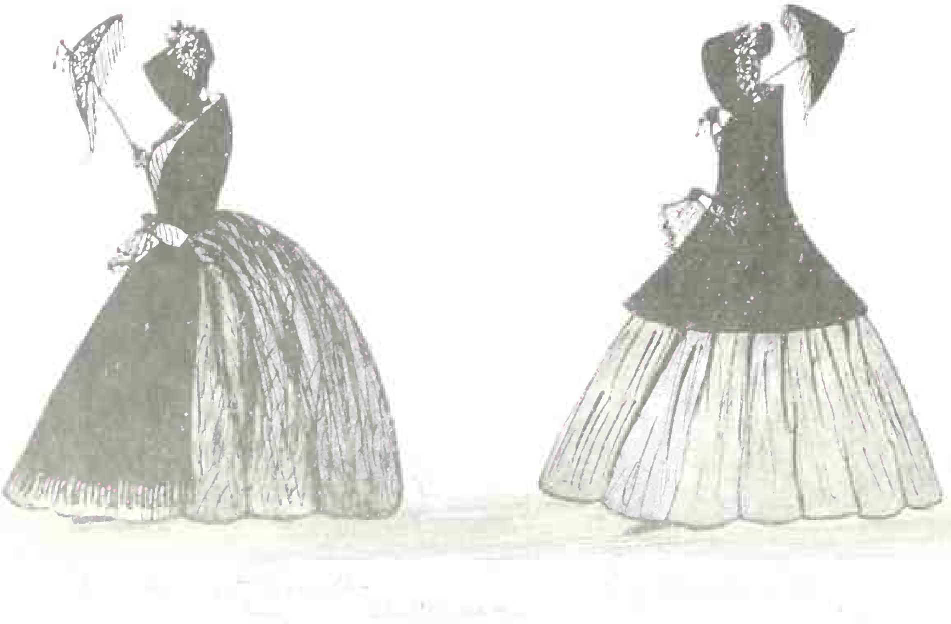


QUEEN VICTORIA AND [illegible] [illegible]

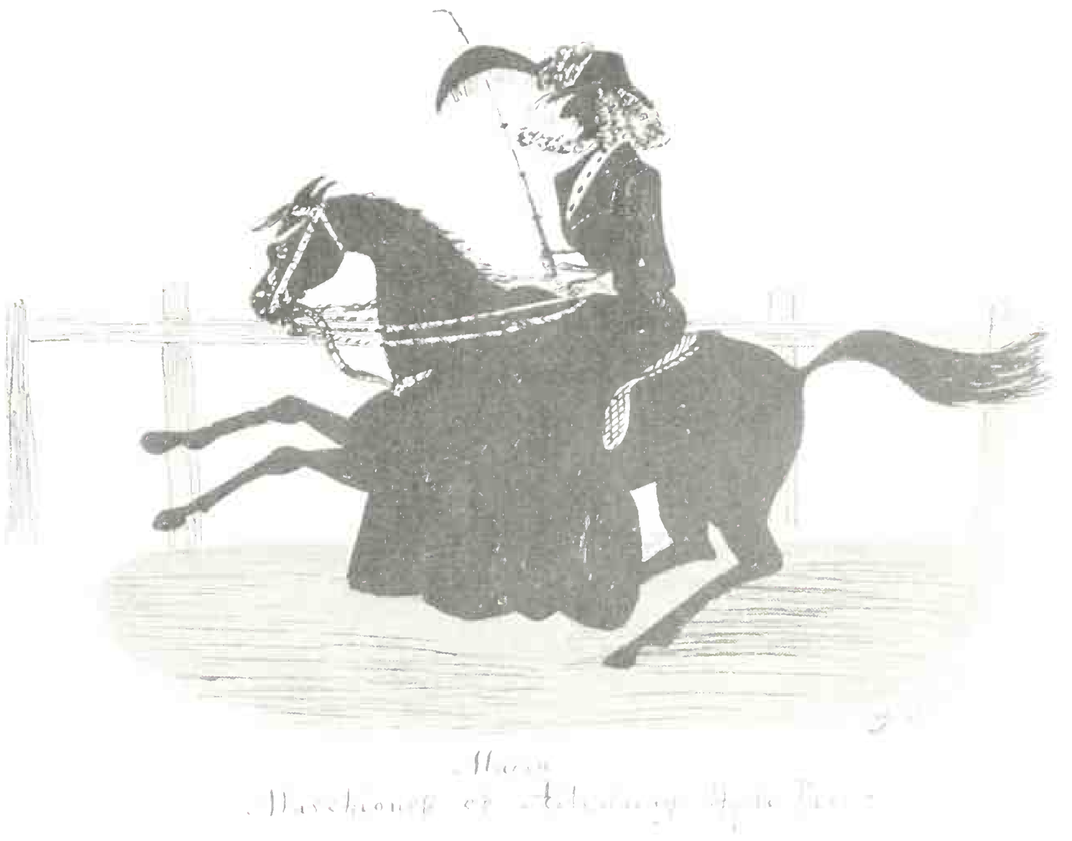




TWO SILHOUETTES BY AUGUSTE EDOUART



[illegible]


Mary
Marchioness of Ailesbury Hyde Park

MARY, MARCHIONESS OF AILESBURY

Mrs. Beetham, Rosenberg, Rought, Hamlet, and the lesser eighteenth-century English silhouettists are not to be found without much diligent searching and a long purse; but the late Georgians and Early Victorians are still almost everybody's prey. Smirking at ease, they look at us from behind many shop windows. They have a quaint sentimental quality of their own, slightly enhanced by the bad art that limned them. They suggest Strauss, crinolines and patch-boxes, and hosts of fluttering [illegible] and their swains. To make them happy they need an intimate setting—a cosy morning room, or a [illegible] off a hall. One says of them, "How delightful!" They have none of the beauty of their forbears. They bring smiles and nothing more.

About the year 1830 silhouette-taking was still a very profitable business for an itinerant artist. Dozens of them flourished throughout England. Such men as Auguste Edouart of Cambridge, Foster, and Master Hubard of London, brought a genuine artistic impulse to what was a declining art. They alone seemed to have comprehended some of the traditions of their great forerunners. The silhouette painted on plaster or glass had vanished. There was no Mrs. Beetham to weave dreams of fair women—[illegible] and [illegible] wings; and no [illegible] to [illegible] with shadows of loveliness. Gorgeous brushes still throve, and the indefatigable scissors—although the hands that wielded them had lost much of their cunning. Edouart possessed imagination, as his groups show. His ladies and gentlemen sometimes forget elegant postures and become simple, and the children who adorn his happily-conceived pictures are generally gleeful with dolls and rocking-horses. He was well patronised by the world of his day, and portrayed dukes and duchesses, statesmen, wits and poets, the Duchess of Berri and her children, the Duke of Cambridge, Sir Robert Peel, Lord John Russell, Sir Walter Scott, Daniel O'Connell, "Mr. Rothschild," and many other famous people. He had also a liking for painting [illegible], and his portrait of Napoleon on a battlefield has been

[illegible]

much lithographed. In his lifetime he must have made frequent jaunts to Oxford, for in former times the antique shops there were full of his work. I have seen many a student who long ago blew out his candle on the [illegible] staircase. Dirty things they are, and generally in bad condition. One wonders about their stories. Why were they left behind at the Varsity, or did [illegible] live near by in [illegible] place and journey on the way to Blenheim? These poor tokens of a little younger world, their intangible, elusive romance is their charm. Only recently I came across a lot of [illegible] done about this period. They were mostly ladies, and their ink had faded to a sanguine line, so suggestive of their period. [illegible] could see them riding with swells of tarlatan on their way to Almack's, or perhaps the Argyll Rooms. These in "flocks of bonnets," according to their own jargon, probably went to the latter place. There they met the same purple-nosed gentlemen,

"OLD" CROME

who look as if they had been addicted to the use of Duart Castle's liqueur brandy, and fond of singing "We won't go home till morning," without any concessions to Sabbatarian prejudices.

M. Edouart was under the special patronage of H.R.H. the Duke of Gloucester. His list of charges for silhouettes is most interesting:—

Full length - - -	5 shillings.
Sittings - - -	7 shillings.
Children under eight years - -	3s. 6d.
Busts - - -	2s. 6d.

The likenesses taken in five minutes.
Families attended at their residences.
Full lengths taken from busts or descriptions of absent or deceased persons.
Silhouettes of celebrated characters, three shillings each.

There was an earlier time when he could not boast of the favour of an exalted personage. On the back of a silhouette of "Old" Crome, done at

[illegible]

[illegible]

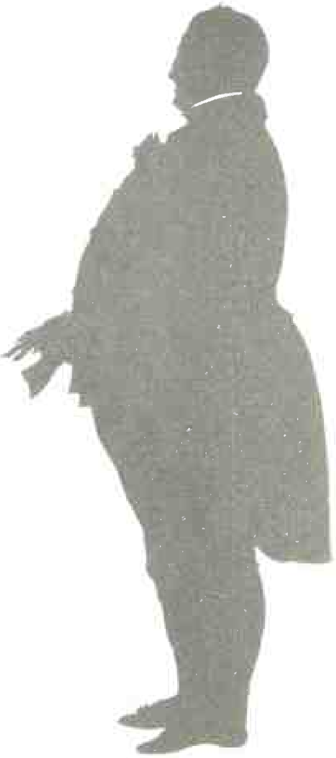
4, Colonnade, Cheltenham, is the following advertisement :—

> Likenesses in profile
> Executed by Mons. Edouart
> who begs to observe that his likenesses are produced by the scissors alone, and are preferable to any taken by machines, since by the above method the expression of the passions and peculiarities of character are brought into action in a style which has never hitherto been attempted by any other artist.
>
> Profile size Bottom, half-length, five shillings.
> Attendance from ten in the morning till eight in the evening.
> Attendance abroad double.

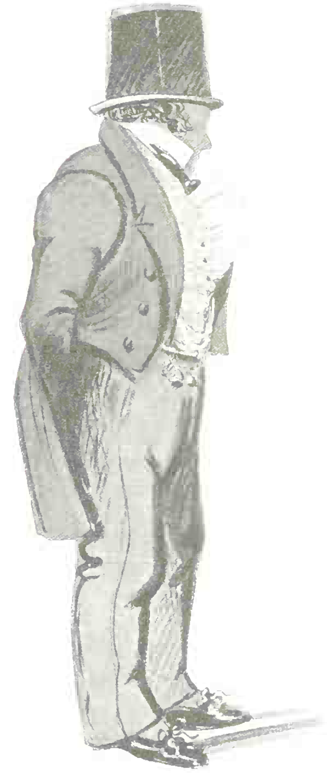
Edouart was quite a highly-paid artist for Victorian days. J. Gapp, who attended daily at Sampson's Royal Saloon, Chain Pier, Brighton, produced "the most wonderful likenesses, in which the expression and peculiarity of character are brought into action in a very superior style," on the following terms :—

> Full lengths, 2s. 6d. each.
> Busts, one shilling each.
> Ladies and gentlemen on horseback,
> 7s. 6d. each.
> Single horses, five shillings each.

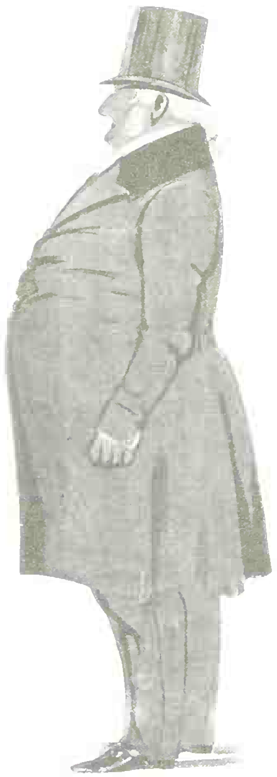
George III. had a passion for silhouettes, which seems to have been shared by all his family. When he was not too busy, silhouetted by Mrs. Hamlet, of Kensington, the eldest daughter did shadow portraits of him. I have seen at least a dozen authentic portraits of him. The late Montagu Guest, whose remarkable silhouettes have almost all been gathered into the fold of the great Wellesley collection, owned one in its original presentation case. His Majesty was fond of music too, and in one he appears with his hands at the dinner-table. "Homely, just a little old, and aware of a person that the most impudent of beaux would see. The characteristic air of "Ol," has



[illegible]



DICK ANTONY



MR. WHITEMAN OF SOUTHAMPTON

UNKNOWN

taken after the table with Mrs. Fitzherbert. William IV was not fond of things, but I have never seen a likeness of the good-hearted Adelaide. She probably thought silhouettes were black things, for she was [illegible] and prudishness. But the time of Victoria smiled upon the silhouette, painters and [illegible] delighted. One always thinks of her [illegible] gardens at Kensington [illegible] the death of the [illegible] Master Hubbard's [illegible] Hubbard did Victoria [illegible]

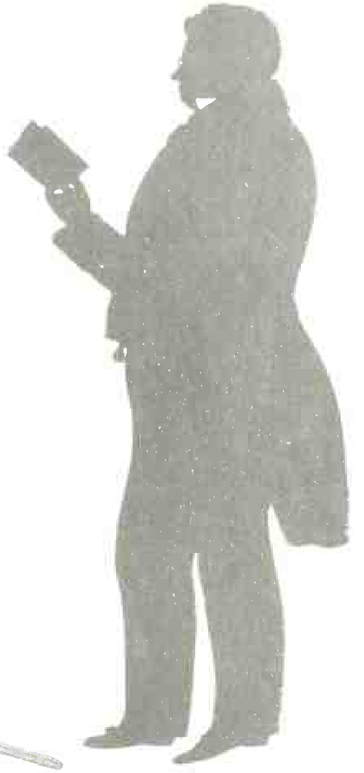
UNKNOWN

the much more charming Victoria. Lane did a profile of her that was engraved, and I have even seen a silhouette of her like an impish Hayter, where she looks as if she were sighing for the more effulgent honours of Winterhalter to begin. In the Wellesley silhouette of her accompanying this article, she is standing by Lord Melbourne, as she once stood by him at one of the dramatic moments of her life, when she was first presented to some of her countrymen as their sovereign. She was slight and young then and her heart was young, for tears flowed from her eyes at the thought of the task she was about to undertake. In this picture she is older, and the figure almost stern. Master Hubbard set a new fashion, and lots of five wooden chairs then went out to snipping silhouettes to make a livelihood for themselves and [illegible] parents. They sprouted all over the land, and there are records of them as far as the Bowery in New York, and that miniature American Blackpool, Coney Island. One thinks of them as hag-eyed, thin, wizened straws of humanity,

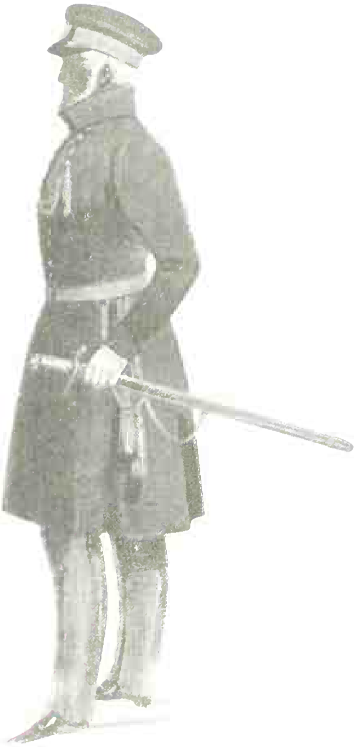
UNKNOWN

taking themselves a trifle too seriously. Probably many of them kept to the nursery and [illegible] much too long, and were more grown up, and capable of [illegible] their toys.

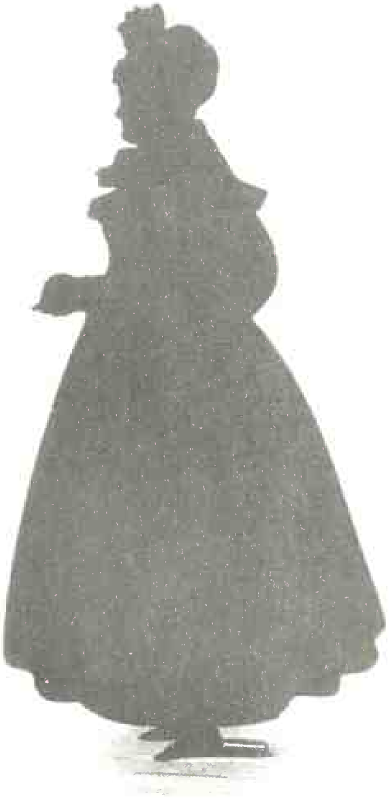
Collecting these shadows of the Victorians is an amusing pastime. Dealers will sometimes assure you that they are much more [illegible] [illegible] than others with the prices paid for Georgian silhouettes. I recently entered a shop and saw a framed rubbishy silhouette labelled "From the Montagu Guest sale." As the silhouettes in question had never been in the famous sale at Christie's rooms, I asked the dealer the source of his erroneous information. In another shop a collector discovered pirated reproductions of his own silhouettes that had appeared in one of my articles in THE CONNOISSEUR. Victorian silhouettes, which are always done on paper, are easily faked, and it is well to examine them carefully before making purchases. Their prices vary from a sovereign or two down a descending scale. Watering-places



[illegible] BY WILLIAM HUBBARD [illegible]



AN OFFICER, BY [illegible]



THE PARSON'S LADY, BY MARY [illegible]

are generally good hunting-grounds. Scotland was once rich in them, but a silhouette-hunter has a poor time now, for nowadays the supply is not equal to the demand. All the world seems to be silhouette collecting, a fashion [illegible] due in a measure to the increasing interest in all things Victorian. [illegible] every silhouette [illegible] to America, where there is a constant sale for them. For the past year or two [illegible] have been getting better prices for them at home. In many bookshops one sometimes comes upon Victorian scrap-books, and these often contain the homeliest sort of silhouette. An album that had been thumbed by many of the [illegible] [illegible] precious silhouettes of Charlotte Brontë and Thackeray. This was a surprising find, for the larger number of these souvenirs of a [illegible] contain nothing but [illegible] portraits [illegible] and faded flowers. One may scorn the early and middle nineteenth-century [illegible], but the shadows of those immortal lights that are always burning in our minds are worthy of a place in any silhouette collection. Do not despise the profiles of the Early Victorians if you have the mania of silhouette collecting. After all, they were a picturesque people. In the Stygian crew still marked for sale you will find many persons you have had vague glimpses of—gentlemen of old Boodles, who took snuff, and saw Vestris and Celeste to their chariots: Colonel Newcome's friends, and the more exalted personages in "Vanity Fair": sentimental ladies who adored the dancing Fitzalan and Esterhazy, and wept when Fanny Kemble acted, and wept again when Jenny Lind sang; and children on their way to Hyde Park Gate for a dish of curds and whey. Look at them, and hear the rumble of the stage-coach, the street sweep's cry and the dustman's tinkle, and some blind Charley calling out in the lost night, "All's well—the town's asleep—the Princess Victoria is Queen!"

[*The illustrations are from the Francis Wellesley Collection.*]

LORD HENRY RUSSELL

LORD YARBOROUGH
TAKEN AT COWES

MR. J. P. DIXON

Clocks & Watches.

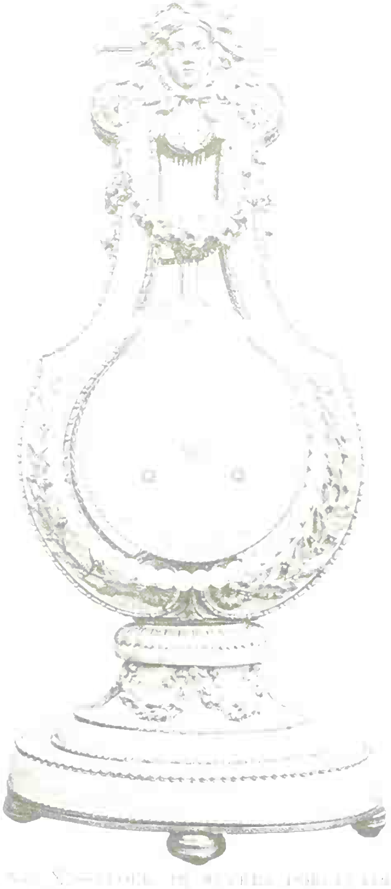
Concerning Antique Clocks

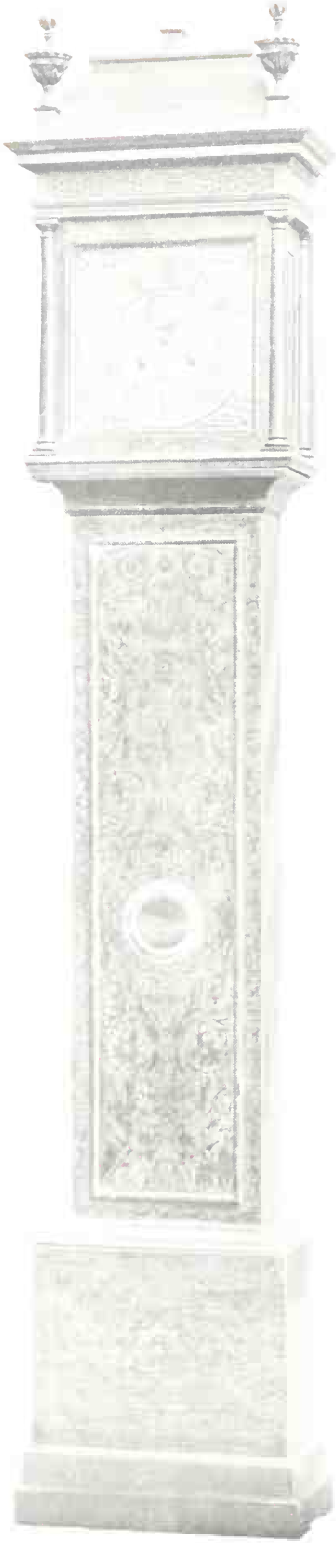
Part II.

By George Cecil

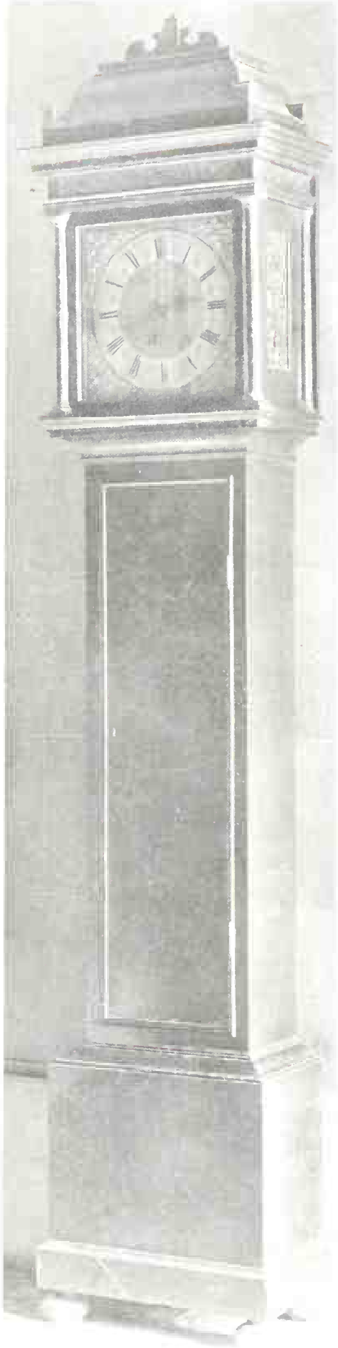
The reader who finds himself in London would do well to pay a visit to the British Museum, where there is a small but highly interesting collection of mediaeval clocks. In addition to the one in the form of a ship to which we have already alluded, there is a Dutch example, the works of which are placed in a brass figure of a cow. By its side is the automaton milkmaid; a male figure stands at ... the time, and the whole is mounted on a pedestal. Other fine specimens include a French [illegible] clock of 1560; an Italian striking clock with calendar of fifteen years earlier; a clock by Daniel Quare, made in 1695; a German horizontal clock of 1600 with detachable alarum and travelling-case; [illegible] chiming the [illegible]; a brass clock signed "N. Vallin, 1600"; a German horizontal clock with striking [illegible], and several other German clocks—amongst which is one with a revolving globe of about 1665, and another representing Christ on the Cross. A number of [illegible], celestial globes, and [illegible] are also shown.

Clocks first came into general domestic use about three hundred years ago; till then they were looked upon as expensive luxuries suited only for wealthy people. The nobles in the Land of the Moguls might own one or two clocks; but the [illegible] [illegible] period. These lantern clocks, which were sometimes known as "birdcage clocks," were placed upon a bracket, in which [illegible] for the pendulum, and for the weights, which [illegible] mechanism [illegible]. Towards the end of the [illegible] century these [illegible] placed in a case, and thus came the [illegible] clock, or [illegible] clock, being [illegible]. [illegible] at the time [illegible] brought [illegible] the Dutch [illegible] came over to work in England. Their [illegible]. The cases were very beautifully inlaid with marquetry and [illegible] occasionally [illegible] and [illegible] with Oriental [illegible] columns were [illegible] [illegible].


NO. X.—CLOCK IN SÈVRES PORCELAIN
FRENCH LOUIS XVI PERIOD
VICTORIA AND ALBERT MUSEUM

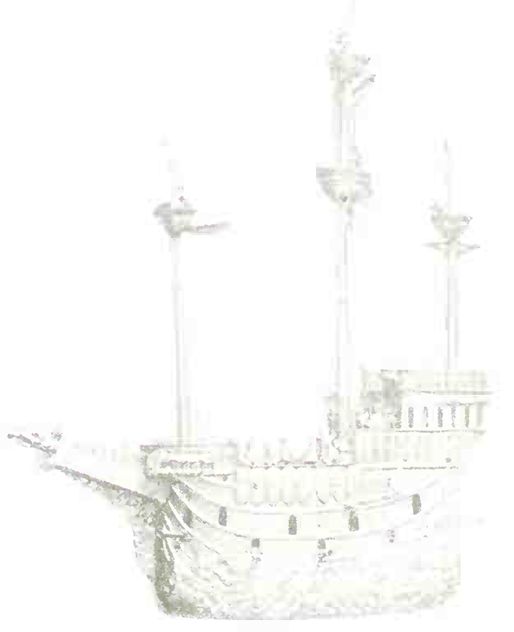


No. XIII.—CLOCK IN [illegible] [illegible] [illegible] CENTURY. VICTORIA AND ALBERT MUSEUM.



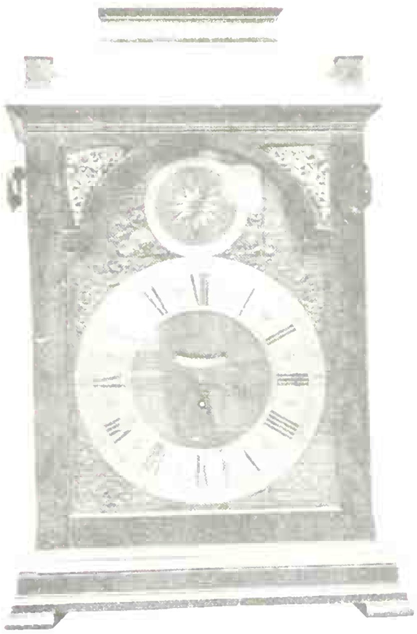
No. XX.—CLOCK BY DANIEL QUARE, 1710 [illegible] THE PROPERTY OF MR. [illegible] ARKWRIGHT.

dials being surmounted by elaborate frets, brass or gilt balls, and other ornaments which, it must be confessed, were not always in the best taste, gilt balls in connection with fine bold carving being singularly out of place. Sometimes these cases were inlaid with a number of different woods, including ebony, holly, satinwood, and two or three kinds of mahogany, and very beautiful they often were. About the middle of the seventeenth century the dial of the longcase clock was invariably square; fifty years later the top was arched, so that it might harmonize with the dome. By degrees the spandrels and the ornaments which fill in the spandrels became more and more decorative and elaborate. The nature of this decoration (according to Frances Clary Morse) enables one to determine the date of the clock, especially if it be a lacquered case. As a matter of fact, these decorations so often found at a [illegible] are rather a help in assigning one to its correct date, since in many cases an early style of ornament is allied to structure of a much newer period. We learn from the same authority that the earlier spandrels "had Cherubs' heads with wings," and that later "more ornaments were added to the cherubs' heads." This author, in her entertaining book, *Furniture of the Olden Time*, speaks of a "tall clock" made about 1738 to the order of one Thomas Hancock. The said Thomas Hancock wrote as follows to a friend in London: ". . . of the newest fashion with a good black walnut tree case Veneered work, with Dark, lively branches; on the top instead of Balls let there be three handsome Carved Figures, gilt with burnished Gold. I'd have the case allow'd the [illegible] to be [illegible] Long, the price not to exceed 20 Guineas, and as it is for my own Use, I beseech your particular Care in buying of it at the Cheapest Rates. I'm advised to apply to one Mr. [illegible] [illegible] one of the finest [illegible] [illegible]." In this connection, it is interesting to note that, though gilt balls were so popular, they were not approved of by discriminating purchasers of clocks. With the Chippendale case the hood was ornamented with columns at the corners, which sometimes stood free, though the [illegible] used of these was highly ornate. In the early part of the eighteenth century spandrels were furnished with a design which consisted of two cherubs' heads and a crown, but [illegible] the [illegible] [illegible] [illegible] with similar headings being placed in the centre of the spandrel.



No. XI.—[illegible] THE PROPERTY OF [illegible]

In the early part of the nineteenth century white enamelled and painted dials superseded the brass dials which had for so long been in use. Some of these are pleasing enough, and show evidence of artistic thought in their design, but none can compare with the beautiful brass dials which are usually associated with antique clocks. Shortly before the accession of William IV. it was the fashion to embellish the top of the dial with [illegible] [illegible], or with a painted moon [illegible] [illegible] [illegible], which was more common than [illegible]. Occasionally the [illegible] was adorned with a ship [illegible] in accordance with the [illegible] being represented in a manner which is [illegible] [illegible]

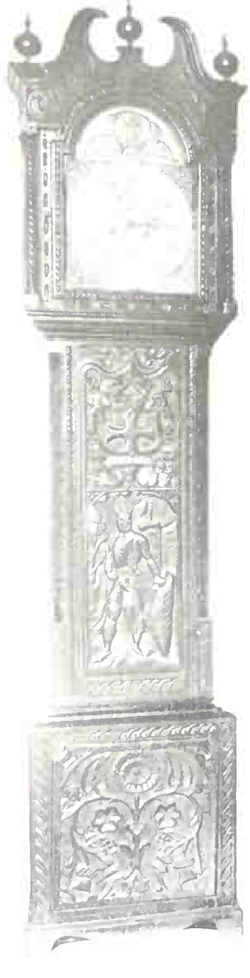


No. XII.—BRACKET CLOCK BY [illegible], LONDON to nature. Often these clocks were provided with a small musical box, and played a tune after striking each hour, besides chiming out a merry peal. It may be added that a clock placed in one of the public buildings in Bombay has a fine peal of bells, which chimes a popular air several times a day. Unfortunately some of the bells do not ring true, and the result is most distressing, though it must be confessed that the average Anglo-Indian is not worried thereby.

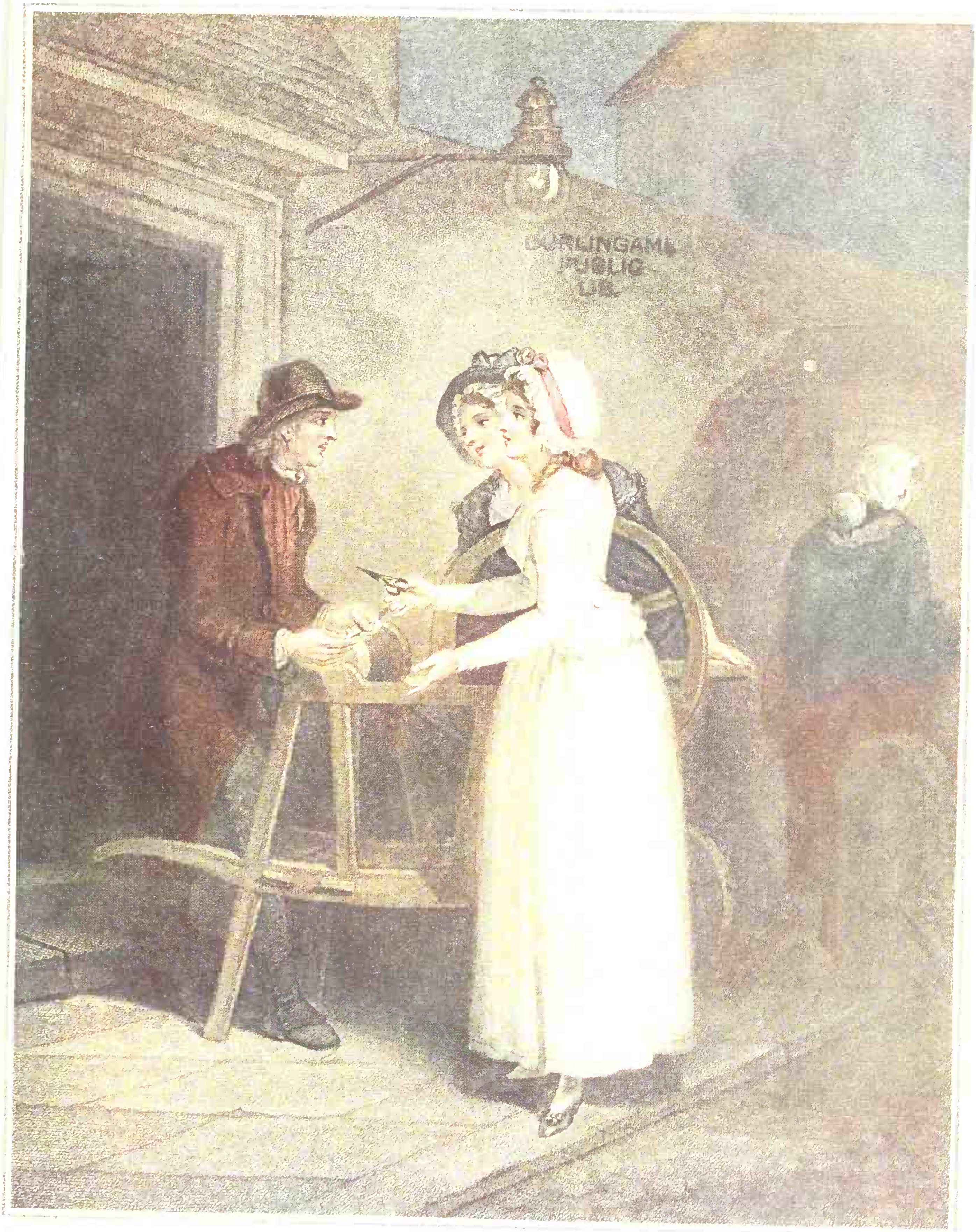
No. XVI.—BRACKET CLOCK FROM MR. WALTER WITHALL'S COLLECTION

The earliest form of clock was of brass, and seldom cost less than £5; sometimes as much as £20 (a large sum in those days when the purchasing power of money was far higher than it is now) was charged for a clock for a public building. Known as "lantern clocks," they only had one hand, the quarters were marked with four divisions, which gave place to [illegible] with the introduction of the minute-hand in the latter half of the seventeenth century. Before the addition of the minute-hand the hour hand was a highly artistic and decorative piece of work, but when the minute hand was added a plainer style came in, and has ever since remained almost unchanged. Each clockmaker had his own particular designs, some of which showed crossed dolphins and others a small scroll-board upon which the owner's name was carved. These clocks had very short pendulums—which were introduced in the early part of the seventeenth century. A survival of the past is to be found in the "Friesland clock," which, till comparatively recently, was in use in many parts of Holland. In such a clock the pendulum swings through a slot, the sides and back are of glass, and the frame is supported by wooden feet. An interesting specimen is described in *Furniture of the Olden Time* as having "the brass movement's ornaments of lead gilded, feet painted in oil and coloured green, with mermaids on the dial-board painted." It is interesting to know that these clocks were largely [illegible] taken over to America by the Dutch ancestors of New York millionaires, and that some examples still survive. When wooden cases took the place of brass ones (towards the end of the seventeenth century), they were sometimes marked with the name of the cabinet-maker, the clockmaker who was employed to fit the works and case together adding his name to the dial. In the latter part of the reign of William IV. clock-works were hawked about the country by pedlars, and sold by them to innumerable village watchmakers and jewellers.

It may be pointed out that these old clocks were wonderfully well made, and that as time-keepers they are unexcelled by modern clocks. There is a tall clock at the Seven Stars Hotel, Manchester, which has been in working order for about three hundred years, and which has stood in the same place at the head of the stairs all this time, whilst at many of the old country hotels there are fine examples. A particularly valuable one is that owned by Mrs. W. B. Squire. It is beautifully carved; the central figure is that of a Crusader about to do battle, and the carving of the sides and the lower panel is in excellent taste and extremely beautiful. The disc is of quaint workmanship and design, and the hands (unlike those which are usually associated with clocks of this description) are highly ornamental. It is, as a matter of course, provided with the usual gilded balls, but in this particular instance they only serve to make the general magnificence of the case more prominent. It will be noticed that the letters "W. B." are cut above the coat of arms, from which one is justified in inferring that it was at one time the property of William Bentinck, the first Duke of Portland, who came over to this country from Holland with the Prince of Orange. Appointed governor of the Isle of Portland, he lived in a house known as Craig House, and evidently caused the name of his abode to be carved on the case—as the inscription "Craig House Portland" and the date "1692" are cut on it. In all probability it was taken from Craig House and presented to a servant, for when a local broker was instructed to remove the contents of an



No. XIX.—LONG-CASE CLOCK MADE FOR THE FIRST DUKE OF PORTLAND AND THE PROPERTY OF MRS. W. B. SQUIRE



BURLINGAME PUBLIC LIB.

Painted by F. Wheatley R.A.

CRIES of LONDON

Knives, Scissors and Razors to Grind

Couteaux, Ciseaux, Rasoirs à repasser

Engraved by [illegible]

[illegible]

old farmhouse near Chesterfield, the clock was found hidden away amongst some lumber. It is doubtful if there exists a finer specimen of a carved clock case, and Mrs. Squire is to be congratulated on her find, which, by the way, keeps very good time. Another interesting specimen of a long-clock, made in 1720, is owned by a gentleman at Lutterworth, and was lately alluded to in *The Jeweller and Metal Worker*. It is there described as having an oval face, mounted by fifteen inches, a hand which points to the day of the week, completing the round in seven days, one which shows the [illegible], and another which points to the chimes and tunes. On the upper part of the clock is a small orchestra, which includes a flute, a violoncello, two violins, and a tabor and a [illegible], in addition to three singers. The hours and the quarters are struck, and every three hours a tune is played "three times over, either on the bells alone, the bassoon, or on both together," whilst the three figures beat time, and the boy and girl dance to the music. This extraordinary clock has fifty changes of chime (which are played by one of the hands), and it plays [illegible] tunes on [illegible] musical bells, the bassoon being so arranged that it will produce either [illegible].

The early American clockmakers showed themselves to be excellent craftsmen. They are responsible for the "Banjo clock," so called because the case bears a slight resemblance to these popular instruments, and the "lyre" clock, the case of which is of lyre-shaped design. These cases, generally of mahogany, were sometimes gilded; they were mounted by appropriate brackets, the top of the dial being surmounted by that somewhat aggressive bird, the National Eagle; the door was often of the beautiful American bird's-eye maple, and the top inlaid and fan-shaped, being decorated with the inevitable gilt balls or spires. A certain Simon Willard, who flourished in 1802, is said to have patented "an improved timepiece," which is copied to this day in the States, and which is described by an American authority as having had "sides of mahogany, a convex glass door to the face framed in brass, brass ornaments at the sides, a [illegible] ornament for the top of wood gilt, and a bracket to match." But none of these old bracket-clocks can approach the French pendulum and bracket clocks in grace and beauty of design. Surviving examples of the Louis XIV. and Louis XV. periods, amongst which is Falconet's beautiful design of the Three Graces, would [illegible] show that American makers could not compete with the French school. In the Falconet clock the works are contained in an urn, and the hours are described on an [illegible] revolving band, which crosses the uplifted hand of one of the Three Graces.

Glasses for clocks were introduced late in the sixteenth century, and several examples of this period, including the famous [illegible] have [illegible] the form of [illegible]. An excellent specimen is in the possession of Mr. [illegible], who has got together a remarkable [illegible] collection of [illegible], a good [illegible] of which are of considerable value. At first these glasses were flat, and later on high domed glasses were used to [illegible] round figures with [illegible].

Sunderland Lustre Motto Pottery

By Mrs. Harpur

This is certainly the decadence of English pottery, but while few could admire the ugly, streaked mottlings of pink lustre with which it is adorned, the *marbré en pierre* style of decoration and the quaint humour of the mottoes more than make up for the lack of artistic merit.

Amongst the cottagers it is called "Gilt China," and was brought home by sailors plying between Sunderland and other ports. Primarily it seems to have owed its origin to commemorating the construction of the iron bridge over the Wear, an illustration of which appears on one or more of the larger jugs and bowls, as a rule, either in conjunction with other subjects, or by itself, usually accompanied by a motto. The full complement of jugs to the set was six, the larger holding [illegible] quarts, graduating down to the smallest in No. I. The bridge [illegible] presented with [illegible] part under the lip [illegible] [illegible] Lovers. The [illegible] example [illegible] the [illegible] figure in the illustration, which, by the [illegible] one of the larger jugs in No. I. appears under the lip. It is accompanied by this information:—

"Begun 24 September, 1793.
Opened 9 August, 1796."

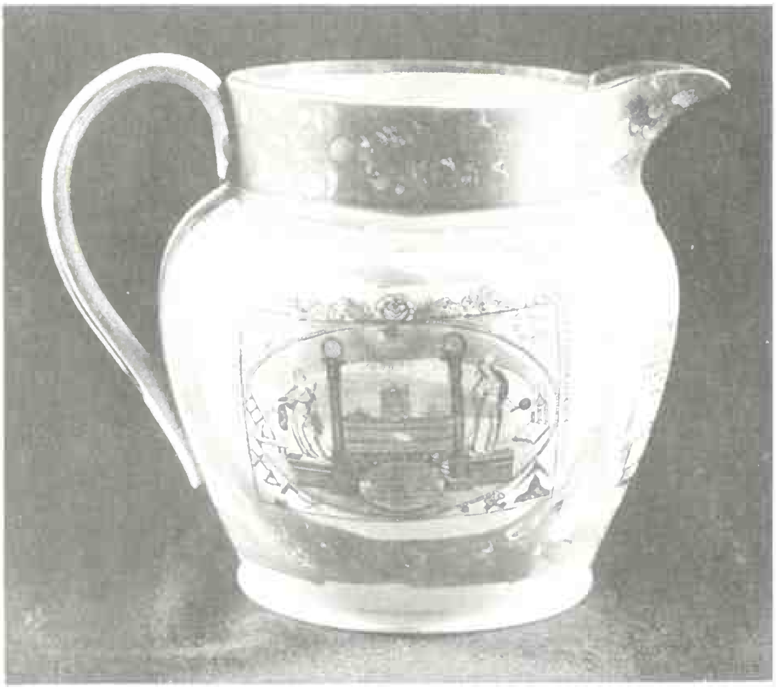
and is described as "A West view of the iron bridge over the Wear under the patronage of R. Burdon, Esq., M.P."

"All things to all men" is the style of the rest of the decoration this jug bears, for in addition to the bridge is the following motto:—

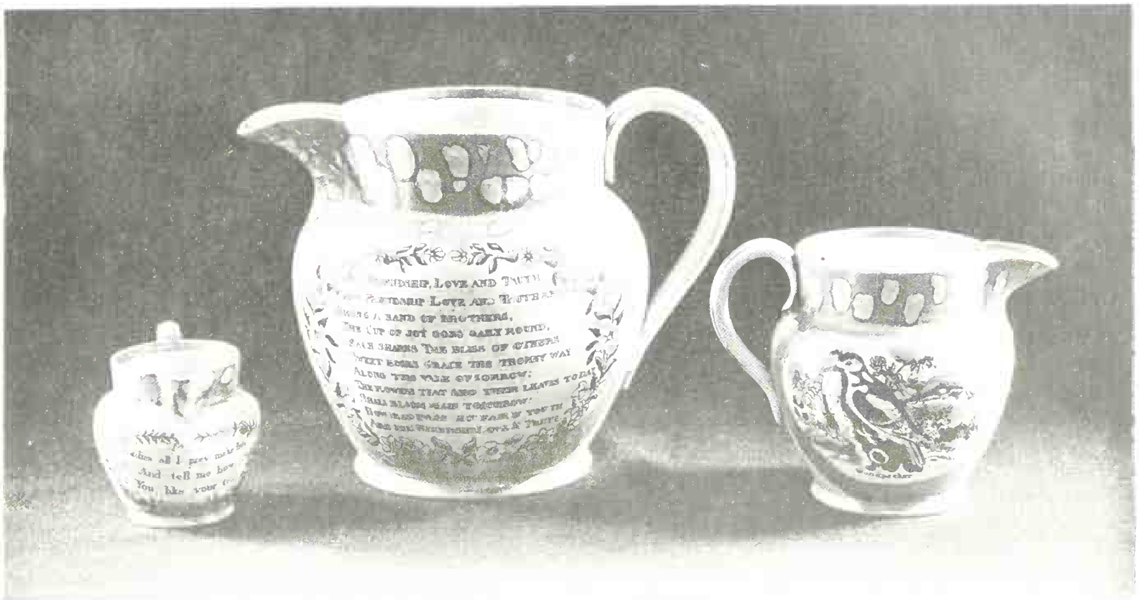
FRIENDSHIP, LOVE AND TRUTH.

"When Friendship, Love and Truth abound
Among a band of brothers,
The cup of joy goes gaily round,
Each shares the bliss of others.
Sweet roses grace the thorny way
Along the vale of sorrow,
The flowers that shed their leaves to-day
Shall bloom again to-morrow.
How grand in age, how fair in youth,
Are holy Friendship, Love and Truth."

The side seen in the illustration is devoted to signs symbolical of Freemasonry, and it may be here noticed that this craft is always depicted on one jug, at



No. II.—[illegible] IN [illegible]


Friendship, Love and Truth
When Friendship, Love and Truth abound
Among a band of brothers,
The cup of joy goes gaily round,
Each shares the bliss of others.
Sweet roses grace the thorny way
Along this vale of sorrow;
The flowers that shed their leaves to day
Shall bloom again to morrow.
How grand in age, how fair in youth
Are holy Friendship, Love & Truth.
...dies all I pray make fre...
And tell me how...
You like your te...

No. II. THREE SUNDERLAND LUSTRE JUGS

base by a sea. Amongst the many devices is a beehive personifying Industry, Mercy holding the scales of Justice and the sword of Equity, while in the background is the orphanage for Mariners' children, the motto at the foot running:

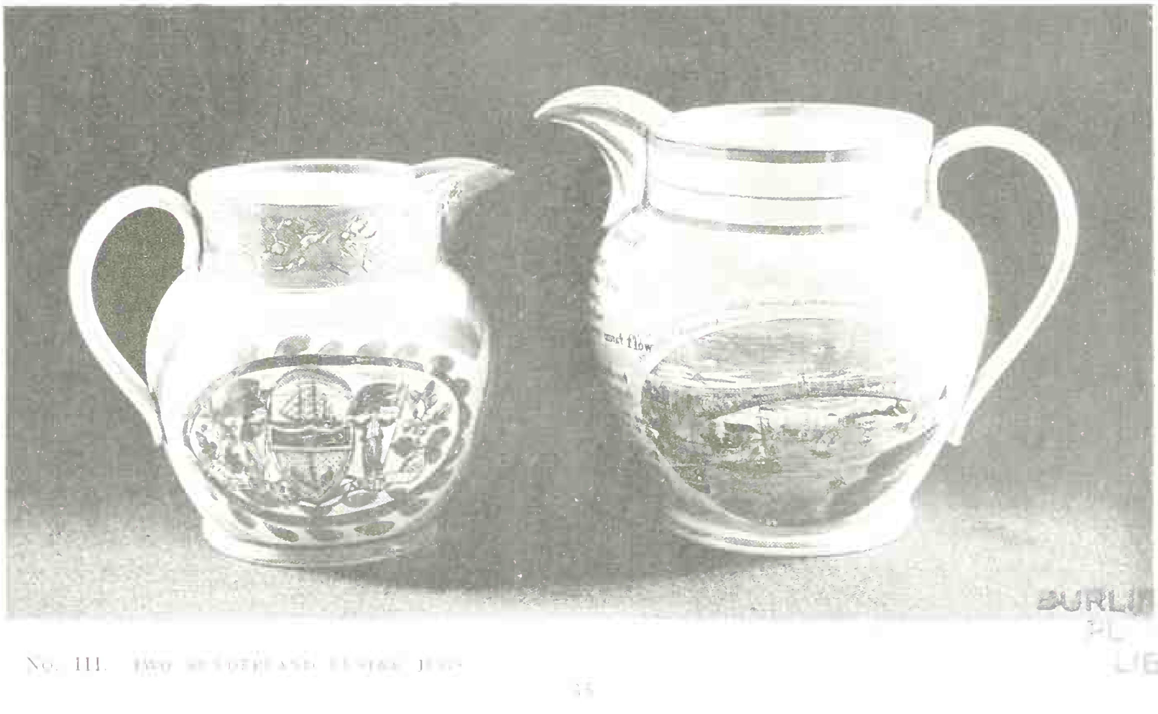
> "The world's in pain,
> Our secrets to gain,
> But still let them wonder and gaze on,
> Then ne'er can divine
> The word nor the sign
> Of a free and accepted Mason,"

the whole being surmounted by the sun.

The jug in the centre of No. II bears the same motto as that on the one already described, and has also a highly coloured illustration of a sporting subject, with figures in Northumberland garb. This appears again on the specimen to the right in the next illustration. The smaller one on No. II bears this quiet remark:

> "Ladies all I pray make free,
> And tell me how you like your tea."

The remaining jug is adorned with a woodpecker



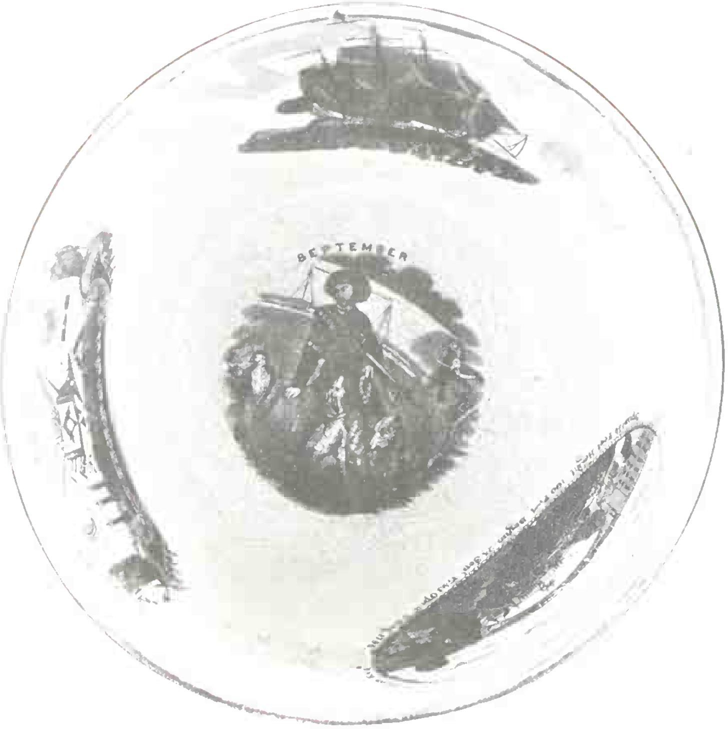
No. III. TWO SUNDERLAND LUSTRE JUGS

BURLINGAME
PUBLIC
LIB.

and its particular humour is a tribute to the "Hypocrite's wife."

"[illegible]
[illegible]
[illegible]
[illegible]
[illegible]"

So far, these are the [illegible] [illegible] [illegible] highly glazed [illegible]; but those [illegible] coming to me [illegible] [illegible] [illegible] stamp of ware. The larger one of the two in the third illustration is moulded in a soft pipeclay, and is a souvenir of the marriage of Thomas and Ann Baker.


SEPTEMBER

No. IV.—SUNDERLAND WARE LUSTRE BASIN DEDICATED TO SEPTEMBER

II.
"We'll relish therefore with content
Whate'er kind Providence has sent,
Nor aim beyond our power;
And if our store of wealth be small,
With thankful hearts improve it all,
Nor waste the present hour."

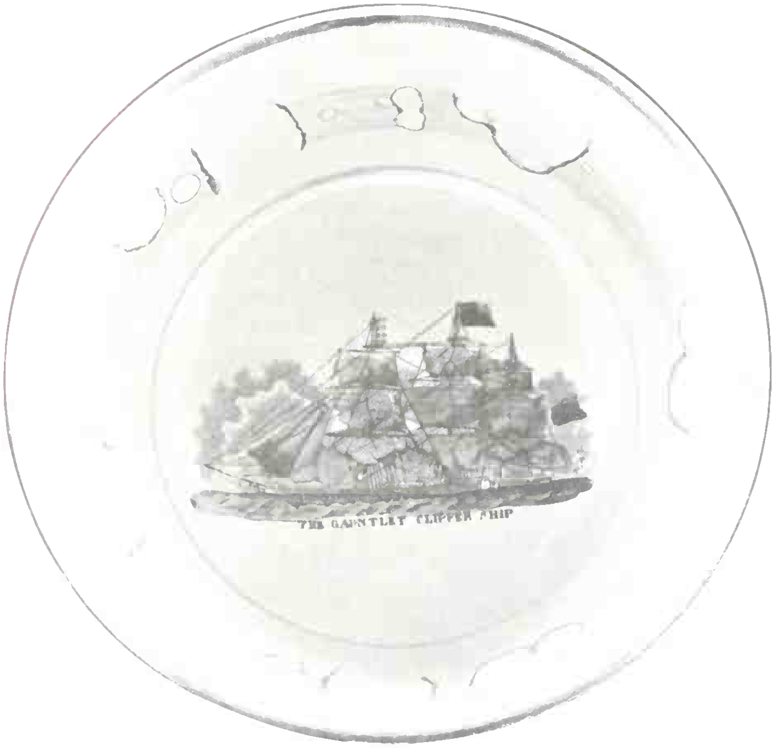
The other jug bears the "Mariners' Arms," which is surmounted by a ship in full sail; while the motto on the reverse side rejoices in these sentiments—

"When this you see, remember me,
And keep me in your mind.
Let all the world say what they will,
Speak of me, as you find."

The makers of these lustred jugs [illegible] to commemorate domestic events [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] in the [illegible] [illegible]. This particular [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] best [illegible] [illegible]:

I.
"[illegible]
[illegible]
[illegible]
[illegible]
[illegible]"

Basins were made in sets of twelve to match the jugs, and for the most part the scheme of decoration was much the same. In some sets each basin represented one of the twelve months in the year. The one in No. iv. is dedicated to September, and in the centre a sporting looking gillie, armed with a formidable gun, is seated, surrounded by his dogs and falcons. The ubiquitous bridge, Masonic signs, and the frigate, are also depicted; while on the outside is a heart-rending illustration of a "Handy-man" taking leave of his


THE GAUNTLET CLIPPER SHIP

No. V.—SUNDERLAND WARE LUSTRE BASIN WITH ILLUSTRATION OF THE "GAUNTLET CLIPPER SHIP" weeping wife, and two small boys, and in the distance the ship, full sail on, awaits him. The verse below the domestic group is entitled "The Sailor's Farewell":—

"Sweet, oh sweet, is that sensation,
Where two hearts in union meet;
But the pain of separation
Mingles bitter with the sweet."

There are two other mottoes, one the verse on the "Mariner's Arms" jug, and the other running:—

"I envy no one's birth or fame,
Their titles, train, or dress;
Nor has my pride ever stretch'd its aim
Beyond what I possess.
I ask not, wish not, to appear
More beauteous, rich, or gay;
Lord, make me wiser every year,
And better every day."

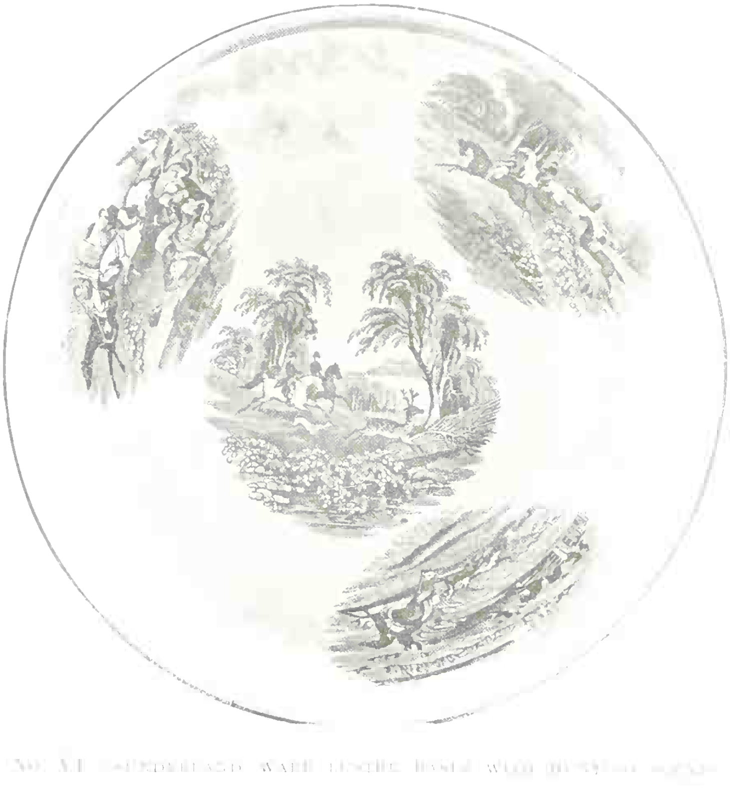
The bowl in the fifth illustration shows the "Standing Clipper Ship" in the centre, and it appears again on the outside in connection with the border and the following motto:—

"Success to the farmer, and prosper his plough,
Rewarding his toil [illegible] all the year through;
Seed-time and harvest he ever shall get,
He's trusted all to Providence, and so may he yet."

In connection with the reference to farming, there is another mug in the collection of motto-pottery which, although of Staffordshire and not Sunderland make, [illegible] appropriately [illegible] "England for the Husbandman," commences:—

"May the mighty and great
Roll in splendour and state,
I envy them not, I declare it;
I eat my own lamb,
My chicken and ham;
I shear my own fleece and I wear it.
I have lawns, I have bowers,
Then God speed the plough!
Long life and success to the farmer!"

The Sunderland bowl already alluded to was made by Dixon & Co., established about 1765; but the bowl in No. XI. is of a different type, and came from the pottery works of Moore & Co., which were established in 1789 by Brunton & Co. It bears no motto, but in addition to the lustre, has some very well-coloured hunting scenes. It is the only one in the collection emanating from that particular pottery, and is made of a slightly whiter clay than the other specimens already described. To the best of my knowledge the Sunderland motto-ware has escaped the attention of the faker. Although perhaps it is of no very great intrinsic value, no representative collection of English lustre is complete without specimens. It is comparatively rare, and well worth the notice of the average collector.

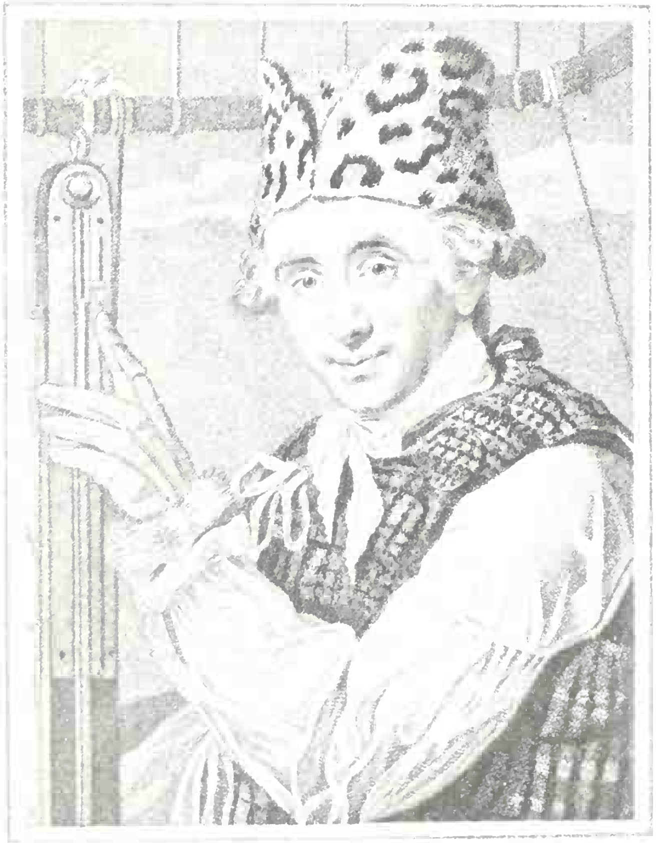


NO. XI. SUNDERLAND WARE LUSTRE BOWL WITH HUNTING SCENES

A Recently Discovered Portrait of Dr. Jeffries by J. Russell, R.A.

By G. H. Gabb, F.C.S.

In these days when a full conquest of [illegible] is of almost daily occurrence and promises in the not distant future to become a part of our ordinary means of transit, the interest in the pioneers of aerostation so far from diminishing is increasing, as it is realised what difficulties they had to overcome, relatively undeveloped as were the sciences of chemistry and physics in their time, and upon our knowledge of the laws of which so greatly depend the success and safety of the aeronaut. We are therefore gratified that it is our privilege to produce in colour this month what is probably the most important portrait extant of one of the earliest pioneers. It is that of Dr. John Jeffries, who, in company with M. Blanchard, were the first to cross the English Channel in a balloon, which they accomplished on January 7th, 1785. The portrait was painted by John Russell, R.A., "the prince of pastel painters," and is an exceptionally fine and typical example of his best period, and is, moreover, in pure and brilliant condition. With regard to this, a letter from Sir Joseph Banks, President of the Royal Society, to a friend in 1789, relating his acceptance of a portrait of Lady Banks by Russell, is of direct interest. He says: "Being of opinion that the oil pictures of the present time invariably fade quicker than the persons they are intended to represent, I always declined having her painted in that manner. The picture was solely in crayons in the hand of a man [illegible] [illegible] [illegible] [illegible] colours [illegible] [illegible]." The condition of Jeffries' portrait testifies in a remarkable degree to the preservative [illegible] of the [illegible] [illegible] of that time.



DR. JOHN JEFFRIES. FROM AN ENGRAVING BY CAROLINE WATSON

It was exhibited in the Royal Academy of 1786, and described in the catalogue as *Portrait of Dr. Jeffries as Crossing the English Channel*, and was engraved in stipple by Caroline Watson as a frontispiece to the account which Jeffries published of his voyage in 1786, and which was read before the Royal Society. It is mentioned by Dr. Williamson in his monograph on Russell as one of the important missing works of the artist, and has only been recently discovered by, and is now in the possession of, the writer.

Russell's treatment of the portrait is altogether novel and masterly. He has depicted Jeffries in the car of his balloon in mid-air. The "background" is the blue sky, only relieved by an ambient striated cloud, which so admirably renders the effect of atmosphere and distance. Consequent upon the necessity of the open-air lighting of the face, Russell could not avail himself of those deep shadows which are so useful to the portrait painter for giving relief and force to their studies; but nevertheless he has succeeded in infusing striking virility and expression into the features, which, combined with the happiness of the colour scheme and daring composition, serve to strengthen and sustain Russell's claim to be ranked among the best of the English school of portrait painters at its most brilliant epoch. Jeffries is represented in the portrait as wearing the cork jacket, which he thoughtfully provided himself with, in anticipation of the balloon falling into the sea. The weather was very cold on the voyage, which explains the leopard's skin cap and the fur-lined glove that gives the slight clumsiness to the hand with which Jeffries is pointing to the index of the barometer, as [illegible] was a new one made for the purpose, and graduated down to 18 inches, in order to record the height of his ascent, as is accurately shown by Russell in the picture. It is interesting to note that Jeffries and Russell were neighbours, Russell living in Mortimer Street, while Jeffries's house was in Margaret Street, W., and possibly they were friends, which gave Russell every facility for "sittings." In those days nearly every street in that immediate neighbourhood boasted one or more R.A.'s as residents—an art influence which survives to some extent even to the present day, although it is now apparently rapidly flickering out. Perhaps Whistler, however, was the last of the "masters." He had his studio in Fitzroy Street to within a few years ago.

We reproduce the stipple engraving by Caroline Watson referred to from a signed proof before letters in the collection of the writer. In the finished plate beneath the portrait is engraved "John Jeffries, M.D.," and the following inscription, which is a quotation from Jeffries's published account of the voyage and the portrait, is intended to describe the scene at that moment—a kind of eighteenth-century instantaneous portrait in pastel: "We appeared at this time to be about three-quarters of the distance towards the French shore, and as we had fallen so low as to be beneath the plane of the French Cliffs, we were preparing to get up into our Slings, when I found the Mercury in the Barometer again falling, and looking around soon observed that we were rising, and that the pleasing View of France was enlarging and opening to us every moment, as we ascended to overlook the High grounds."—*Dr. Jeffries's Narrative of Second Voyage.* Published April 30th, 1786, by James Robson, Bond Street.

Jeffries, although famous as being the first aeronaut to cross the Channel, his title to a niche in the Temple of Science is perhaps yet more secure to immortality as being indisputably the first to make an ascent solely for scientific purposes, and the first to attempt meteorological observations from a balloon. The credit for this was for some years given to Robertson, but as some doubts subsequently arose as to the genuineness of his records, Laplace induced the Académie des Sciences to make investigations, which were carried out by Gay-Lussac, and as a result Robertson was shown to be an impostor.

Jeffries made his first ascent with Blanchard from London on November 30th, 1784, on which occasion he included in his scientific equipment a barometer, an electrometer, a compass, a telescope, and some small bottles filled with water, given to him by Cavendish, the discoverer of hydrogen, to collect samples of air at different altitudes. He descended at Dartford in Kent, after covering a distance of 21 miles in 1½ hours.

The whole expense of Jeffries's epoch-making Channel voyage, amounting to over £700, was borne by himself, a large amount to spend on scientific research in the eighteenth century. They started from the cliffs near Dover Castle on the morning of January 7th, 1785, which was fine and clear after a sharp frost overnight. The balloon rose at one o'clock, and in the next hour they had to throw out a lot of ballast owing to the indifferent lifting power of the balloon. By two o'clock, when about halfway across, they began to descend rapidly, which compelled them to rid themselves of part of their equipment as ballast. By a quarter to three, the balloon continuing to descend, they began to strip themselves of their clothes, and underwent other extreme measures which I hesitate to record in these pages, but which can be found exactly described in Jeffries's own narrative of the voyage. When about four miles from the French coast, they had the satisfaction to observe they were rising, and at three o'clock they passed over the high ground midway between Cape Blanc Nez and Calais, finally safely descending in the Forest of Guînes, about eight miles from Calais, where a column was erected in commemoration.

They were received by the King and other distinguished people, including Benjamin Franklin, and were introduced to all the learned and scientific societies in Paris. Jeffries did not return to Dover till February 27th, arriving in London on March 3rd, which he thus records in his diary: "At quarter past nine o'clock arrived, thank God, at Margaret Street, Cavendish Square."

Dr. Jeffries, although an American by birth, born at Boston in 1744, was of English ancestry, as his great-grandfather emigrated from England in 1677, and married the daughter of Governor Usher, and Jeffries's father was treasurer to the town of Boston. He came to England in 1768, and in 1769 took his medical degree, and then returned to Boston, coming again to England in 1779, when he worked with the famous surgeon Dr. Hunter, returning again to Boston in 1789.

As evidence of his great industry, for over forty years he kept three diaries—a personal, a medical, and also a surgical one, in addition to a meteorological journal, in which he entered his observations three times a day. These, I believe, are still in existence. He died at Boston in 1819.

NOTES AND QUERIES.

[*The Editor invites the assistance of readers of* THE CONNOISSEUR MAGAZINE *who may be able to impart the information required by Correspondents.*]

UNIDENTIFIED OIL PAINTING (No. 1).

DEAR SIR,—I enclose herewith a photo. of an oil painting, and would be obliged if you would insert same for identification in your Magazine. The date of the painting is 1652.

Yours faithfully, ARTHUR W. FENTON.

UNSIGNED PASTEL.

SIR,—The enclosed photograph (see page 42) is that of a very fine pastel drawing, unsigned. It was presented to Mr. Samuel Dickin (the personal attendant of the Duke of Cambridge during the Crimean War) by a German duchess, when he received a decoration [illegible] in attendance on the duke in Germany. I should like to know who the lady is, and the value of the picture.

Yours truly,
ALBERT
COOPER.

PRINT OF "TOBIAS AND THE ANGEL."

SIR,—I think the following may be of interest to some of your readers. Being in Bath, I found in a small shop an engraving of "Tobias and the Angel," by Goudt, after Elsheimer's picture (now in the National Gallery). Julius Seghers etched this subject, adapting it on reverse from the engraving above referred to. The plate passed into Rembrandt's hands, who altered it by scraping out Tobias and the Angel and replacing them by the Virgin and Child riding on an ass, with Joseph walking beside them, and altering some details of the landscape. This etching I also have.

Yours truly, LIONEL B. MOZLEY.

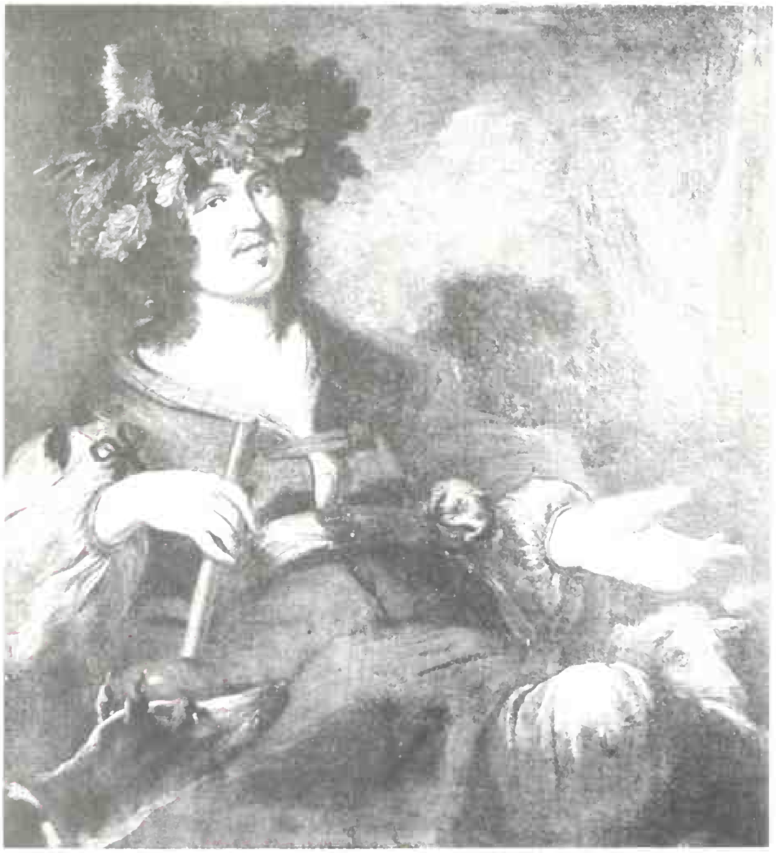
UNIDENTIFIED PORTRAITS.

DEAR SIR,—With reference to Mr. Harold Compton's queries as to No. 3 of the unidentified portraits in the November CONNOISSEUR, it is, I believe, a portrait of Lord Chancellor Clarendon or his son Hyde, Earl of Rochester—I believe the latter. However, a duplicate can be seen at the Holbourne Museum, Bath. Rochester was the brother-in-law of King James II.

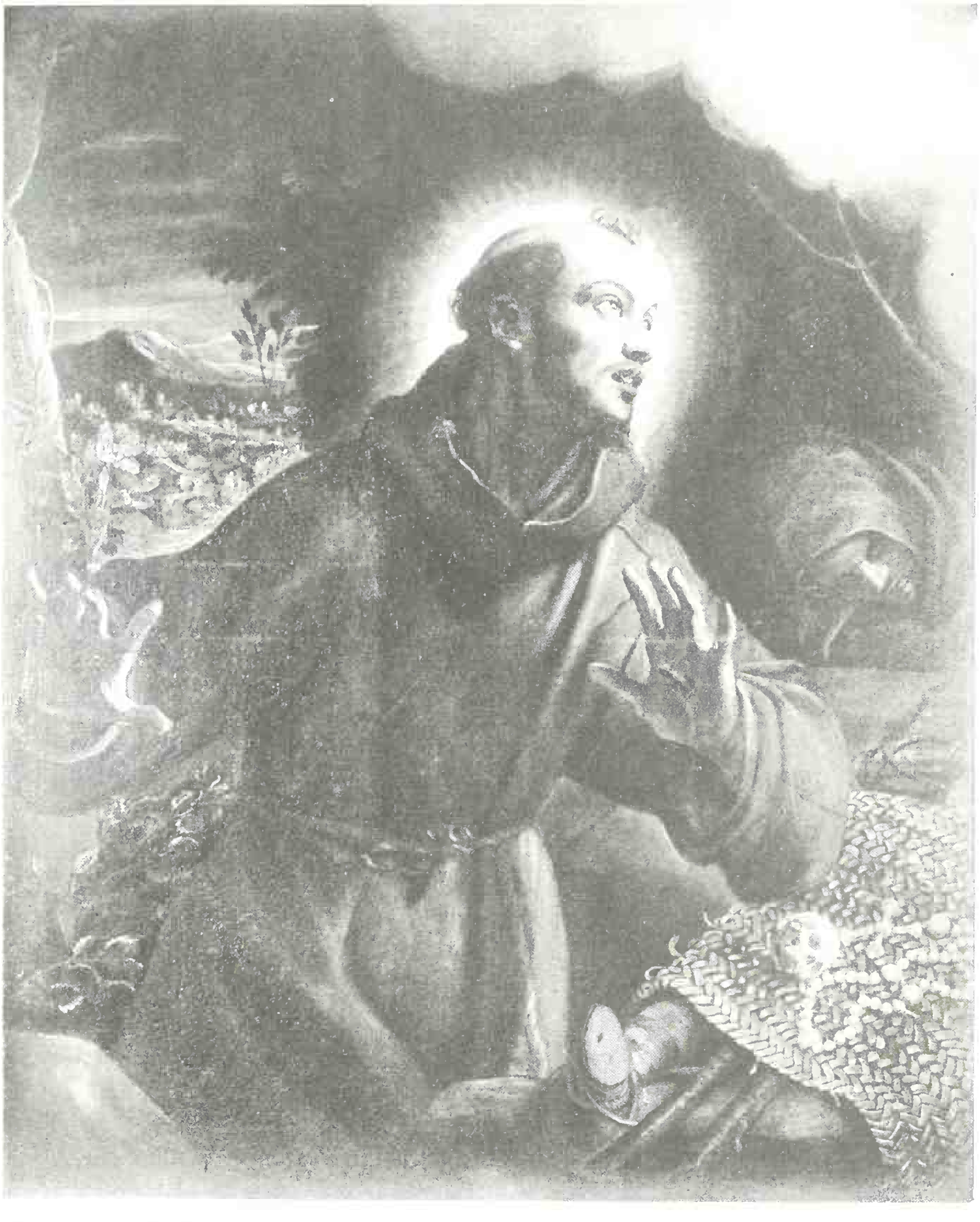
Yours truly,
ALFRED
J. EYLES.

UNIDENTIFIED MARBLE BUST.

DEAR SIR,—I should be greatly obliged if you would kindly insert the enclosed photograph of a marble bust (see page 43) in your next



UNIDENTIFIED PAINTING (NO. 1)



PAINTING OF ST. FRANCIS

issue, with a view to ascertaining whose likeness it is, and the sculptor's name. It is thought that it has been made for some person of the Georges' Court, and executed by some Italian artist, such as Bertholdi or Canova.

Thanking you in anticipation of your kindness,

I am, yours faithfully, A. F. Wenger.

Urn found at Chapel Carnbrea, Cornwall.

Dear Sir,—I shall be glad if any of your readers can suggest any explanation for the decoration round the top of the urn illustrated on page 43. There are nineteen right angles, thirteen of which contain two smaller angles enclosed, three others with lines from right to left, and three with lines from left to right. The

BURLINGAME
PUBLIC
LIB

number nineteen seems to have some peculiar significance in Cornwall, viz., the circles of nineteen stones which occur in several parts, as at [illegible] and Boscawen. A paper respecting the find was read at the Anthropological Institute, and the urn is generally considered to date about 2000 B.C.,

Yours,
Henry Rowe.

Unidentified Painting (No. 21).

Sir,—Please find enclosed photo of an old painting, size 25 in. by 30 in. With copy of wording at bottom of same. Could you give me an approximate date of the same, And oblige,

Yours faithfully,
J. Seaton.

Writing on Bottom of Picture.

El Exmo. Sr. D. Federico Gravina Comandante General de la R. Armada, Grande, Gentil Hombre de Camara de S.M. [illegible], Caballero Gran Cruz de la Real Distinguida orden de Carlos 3°, y de la de Santiago [illegible] de la [illegible] en la [illegible] Embaxador de S.M.C. cerca de [illegible] Gral. de la Escuadra Española que Combinada con la Francesa libro Batalla en 21 de Octubre de 1805 en las Aguas de Cabo Trafalgar Contra la Armada de S.M.B. Mandada por el Almirante Lord Nelson.

Pintado [illegible] al Natural.

Unsigned Pastel.

Painting or Engraving of Æneas and Anchises.

Dear Sir,—Can you tell me of any painting or engraving [illegible] representing Æneas carrying his father Anchises away from the destruction of Troy?

Yours truly, Enquirer.

Portrait of Mrs. Phœbe Locke.

Sir,—I shall be much obliged if any of your readers can inform me of the whereabouts of any portrait of the late Mrs. Phœbe Locke, the wife of the late Mr. Joseph Locke, M.P. for Honiton.—Yours faithfully, Civis.

The Pitt Club.

Dear Sir,—I should be very much obliged if you would tell me what you can about the "Pitt Club." I gather that it was a political club. I want to know all I can about its formation, qualification of members and number of members. Also if it had a club house anywhere, and if there is any record of the members' names. Also, in connection with the club, can you tell me anything about the Rt. Honble. [illegible] Rose, who was, I believe, a member of this club, and a M.P. for Hants or Southampton.

I have a badge of the "Pitt Club" which belonged to an ancestor of mine. The badge is an oval brass with a brass laurel wreath on top, and in the centre a cameo of Pitt with the inscription, NON . SIBI . SED PATRIÆ . VIXIT. And on the reverse side in the centre, "Pitt Club," with the name of the member; and outside, "In memory of the Rt. Honble. William Pitt, died 25th Jan., 1806. Aged 47." The badge was made by Green, Ward and Green, Ludgate Hill.

Yours faithfully, C. G. M. Homer, Capt.

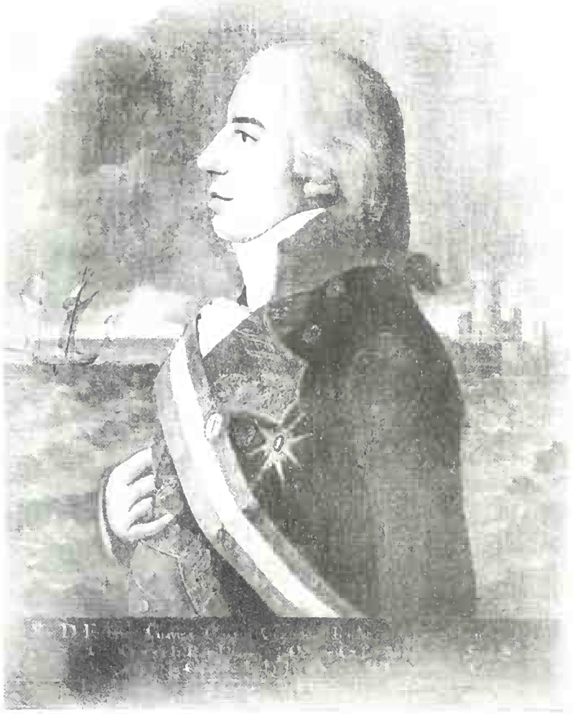
How to Blacken down Lead Articles.

Dear Sir,—I shall be obliged if you will inform me what acid I can use to blacken down lead articles.

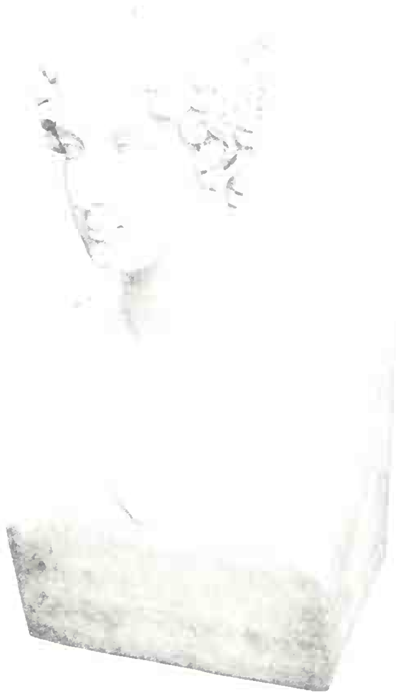
Yours faithfully, Enquirer.

Painting of St. Francis.

Dear Sir,—I have pleasure in sending you herewith particulars of the picture of St. Francis. The picture is the property of my wife, Madame E. Vignals. I would like to have some idea as to



UNIDENTIFIED PAINTING (NO. 2)

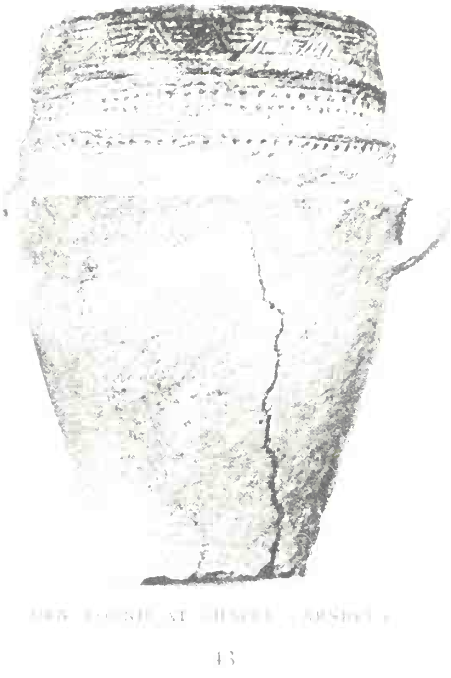


UNIDENTIFIED MARBLE BUST

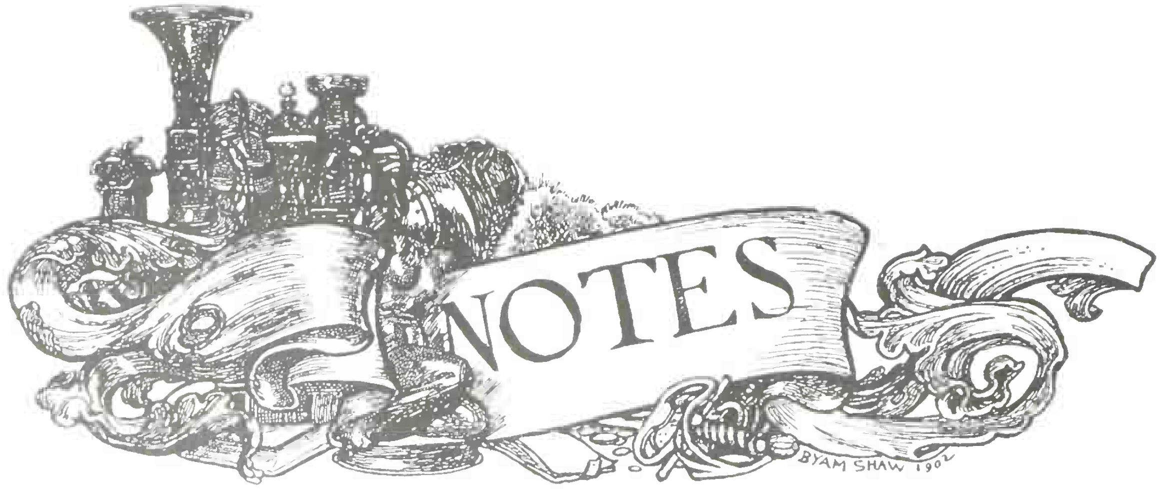
the name of the painter. I am convinced, from the beautiful work, that it is of the old school, and the work of a master, and I would draw your attention to the face and lips especially and general expression, while the conception is undoubtedly born of genius. It was inspected by Sir Chas. Holroyd some months ago, before it was restored, who said it was of the Italian school, but the author's name he would not officially state in its then state of almost obliteration for want of restoration. Should any of your readers have any idea of the name of the artist, I should like to know.

Thanking you, I have the honour to be,

Yours very faithfully, A. [illegible]



URN FOUND AT [illegible]

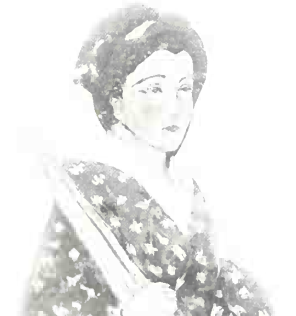


NOTES

Picture-Board Dummies

To me it has ever appeared a remarkable thing that whenever you hear of a fresh place or object you were previously unacquainted with, within a very short time you are almost certain to hear more of the matter or find the information you have gained prove of advantage. Such it was my experience a few years ago. When attending a meeting of the Society of Antiquaries of Newcastle-upon-Tyne, I heard a paper read by the late Chancellor Ferguson, upon "A very charming Picture-Board Dummy, representing a partridge-plump little Dutch girl holding a parrot in her left hand," the dummy in question being exhibited at the meeting. It was then in the museum of Major Browne, Callaly Castle, Northumberland. I was much interested in the matter, and looked up the subject further, finding that genuine examples were rarely to be met with, though "fakes" were fairly plentiful. Shortly afterwards I was cycling near Watford, Herts., when my eye was caught by a figure standing upon a shelf in front of the shop of a second-hand dealer. I entered the shop and inspected the dummy, which, I was informed, had recently been purchased at a sale at Heath Farm, near Watford, the seat of Lord Ebury. Only a few shillings were asked for it, so I secured the young lady and ran the chance of her being genuine or a "fake," a "dummy" that has to be run by many a one in real life.

I had it examined by an expert who pronounced it genuine. I sent a coloured drawing of it to Chancellor Ferguson, who kindly wrote to me, saying, "Your young lady is a Japanese, and not a Chinese. She is rather more English than Japanese in her face. The long green garment is her 'kimono,' which is frequently all the women wear. The blue belt is the 'obi,' and the red one her 'himo.' She has 'tabi' on her feet, and 'kanzashi' in her hair. I have a prophet from Japan who has told me these things." My figure stands 43 in. high. I consider it a decided find.



PICTURE-BOARD DUMMY

The history of the Picture-Board Dummy in this country is interesting. They were introduced by the Dutch more than two centuries ago. They were generally painted in oils upon canvas, afterwards stuck upon boards about half an inch thick, which were cut in contour as nearly as possible to the subject represented. Occasionally they were painted on boards; some were life-size, some larger, some smaller.

A projecting foot was fixed on: it was well weighted so as to keep the figure in a standing position. They were "whimsical figures" to stand in libraries, halls, or stairhead. When the young lady here illustrated first took up her abode in my library, I often got rather a start on turning round to see her so patiently gazing at me.

Subsequently the Dummy descended in the social scale. Large characters were made to adorn pleasure and tea gardens, such as Chelsea Red House, Vauxhall and

BURLINGAME PUBLIC LIB.

BURLINGAME PUBLIC LIB.

BURLINGAME PUBLIC LIB.

PORTRAIT OF DR. JOHN JEFFRIES

FROM THE PASTEL BY JOHN RUSSELL, R.A.

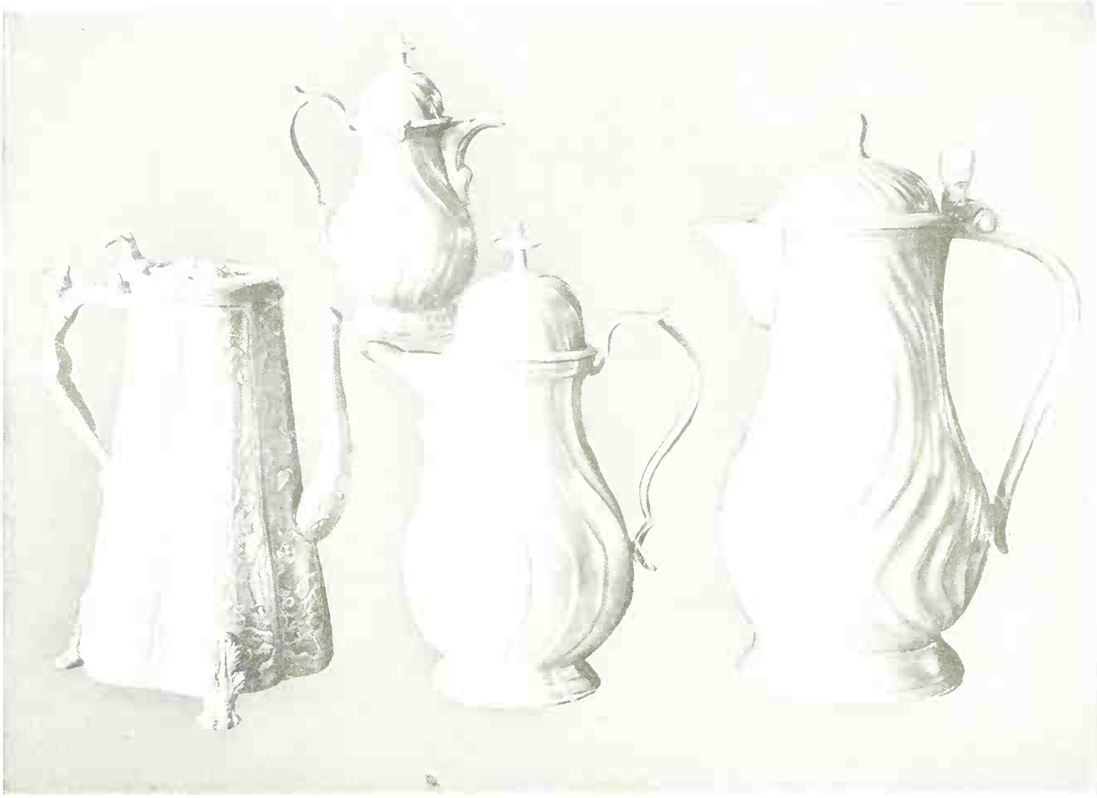
The property of G. H. Gabb, Esq., F.C.S.

Montpelier Gardens. The tobacconists had them in my young days at their shop doors, in the form of Scotchmen taking snuff, and their last service in life seems to have been very appropriate, viz.: to "mense the door cheek" of the undertaker in the form of "mutes," exact counterparts of the live mute who used to stand at the door of every *respectable* house for an hour or two before the funeral cortège, clad all in the blackest of black, and wearing the mid-Victorian "mute" expressions.—Markham Phillips, F.S.A.

French Pewter

The fine group of four pieces of French pewter shows the varying styles of decoration in use in the eighteenth century. It is not difficult to ascertain the ingredients at any period, for as early as the middle of the fourteenth century the proportion of lead was legalised. In 1348 fine pewter is described as tin mixed with copper or brass, as much as of its own nature it will take—about 1 part to 26. In the sixteenth century, when English pewter was very fine, "I have been informed that it consisteth of a composition which hath 30 lbs. of kettle brass to 1,000 lbs. of tin, whereunto they add 3 or 4 lbs. of tin glass; but as too much of this stuff doth make the stuff brickle, so the more brass be the better is the pewter, and more profitable unto him that doth buy and purchase the same."

In France, at the period to which the specimens illustrated belong, 100 parts of tin were mixed either with 5 parts of copper or with 3 of copper and 1 of bismuth, or with 15 parts of lead.



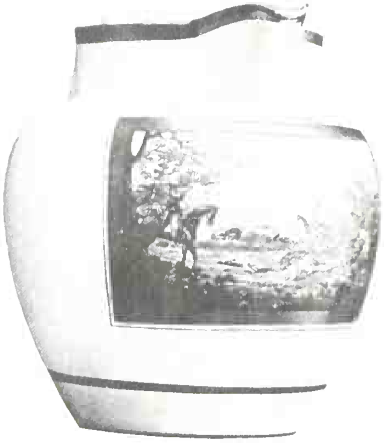
FOUR PIECES OF OLD FRENCH PEWTER — EIGHTEENTH CENTURY

It must be remembered that when a purchaser was buying pewter for domestic purposes it was extremely important that there should not be an excessive lead, as fluid when placed upon it—wine, vinegar, or other fluid in the jug or flagon—might give rise to poisonous chemical compounds.

French pewterers used a rough test, touching the metal with a hot iron, and judging the quality by the whiteness of the scar on good pewter, as to the brownish shade on the inferior qualities. Such considerations, however, affect the present value of a specimen.

The extent of the use of pewter even in earlier times may be gauged by the list of pewterware bequeathed by a simple Bury tradesman in the dish with cover, six plates, a shallow porringer, [illegible] dishes, 3 sauce boats, a mustard and salt, a [illegible] of beakers, a water-pitcher and a pint pot.

The fluted coffee pots illustrated are characteristic of the ornamental pewter of the day. Little of any other type was made in France in the eighteenth century. The fourth coffee-pot, which stands 13 inches in height, was covered with designs of Chinese character, figures, foliage, and a pagoda being easily distinguishable.

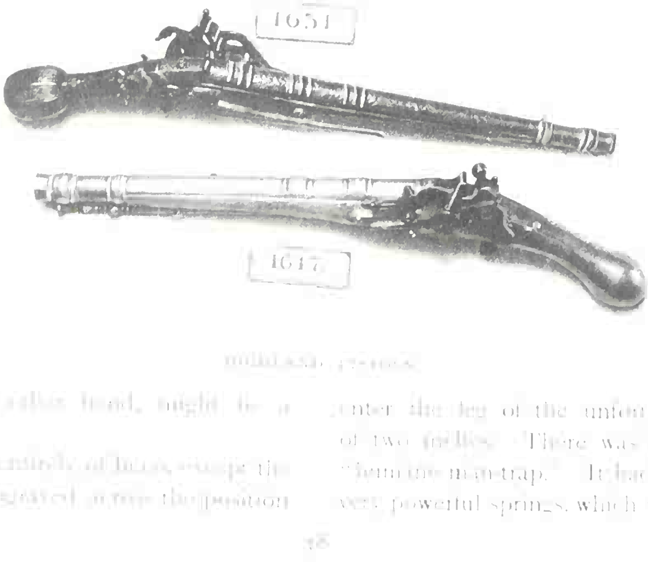

WORCESTER JUG BY CHAMBERLAIN

Old Worcester Dutch-shape China Jug By Chamberlain

This jug was one of the first specimens of china manufactured by Robert Chamberlain at Worcester about 1785. Previously he had been decorating china made at the Caughley Works, near Broseley, Salop. This jug was given to Richard Daniels, senior, his intimate friend, also a china manufacturer at that time at Stoke-on-Trent, Staffordshire, and was purchased by the present possessor in 1865 from Richard Daniels, junior, then in his eighty-fourth year, son of the original owner, who also was a manufacturer of china and a well-known gentleman in the ceramic art world, and a clever musician as 'cello player.

Highland Pistols

The Highland pistols illustrated, from all records of them, were made at the village of Doune, Perthshire, which at one time was celebrated for their manufacture, one Campbell being a celebrated maker. [illegible] doubtful if he worked at this time period, as these were made to the order and [illegible] were secured by Alexander Campbell, Edinburgh, in 1722. This, on the other hand, might be a descendant.



HIGHLAND PISTOLS

The upper pistol, made entirely of brass, except the lock, has the date 1651 engraved across the position of the powder chamber of the barrel, and is profusely decorated with Tudor roses and acanthus embossed on it. A curious feature is that in almost every corner of the decoration is what almost exactly represents a broad arrow.

The lower pistol, entirely of iron, except for silver bands across the barrel, has the date 1647 on a small disc, which is a part of the lock.

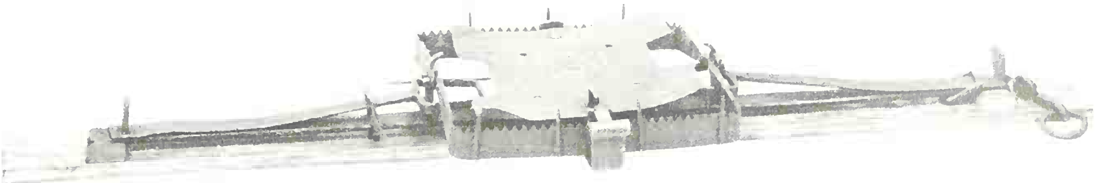
These pistols were sold to a private collector in September, 1910, by Messrs. A. Fraser & Co., cabinet-makers and auctioneers, Inverness, the sums realized being £93 10s. and £70 for the brass and iron pistols respectively, which is probably the record price for weapons of this description.

Man-traps and Spring-guns

These two enemies of the poacher and housebreaker have for years past been so closely associated that it would be difficult to part them. They were cruel, inhuman weapons, and have long since been made illegal, though doubtless many of my readers well remember in their young days seeing on tree or wall "Beware of Man-traps and Spring-guns."

These instruments are now only to be found in museums or the room of the collector.

Man-traps were made in various forms, that here illustrated being a typical one. It is just 4 ft. long, and has a very powerful spring at each end, which is held down in the same way as a "gin" rat-trap. The plate or platform is 12 in. by 10 in. They were, when set, covered with leaves, and placed in a likely path for a poacher. When the plate was trodden on, the springs were released, which thrust up the edges of the jaws with great force. These edges were sharply toothed, as well as having four long spikes on one side and three on the other, which would enter the leg of the unfortunate victim to a depth of two inches. There was another kind called the "humane man-trap." It had no spikes nor teeth, but very powerful springs, which would break a man's leg;



MAN-TRAP

so it is difficult to see where the humanity came in. In *Old West Surrey* an amusing account is given of a recent find of a man-trap in the grounds of a widow lady who had four spinster daughters. The lady ordered its removal at once, but the daughters strongly protested.

Spring-guns also assumed various forms, but my illustration may be taken as a good example of the larger type. It is 1 ft. 10 in. in length, and 7 in. deep, the barrel being ¾ in. bore. The strong spring flint-lock is set in a wooden socket, the iron barrel being also set in wood, and clamped with two iron bands. The trigger is 10 in. long, and has an eye at the end, into which three or more rings can be placed. From these wires were led off through the leaves or grass in the most likely place to catch the foot of a poacher or burglar. The gun is held by an iron pivot, which is thrust into the turf or ground, and can be regulated to any angle, and would doubtless be set to cover some path or gap in a hedge. It would be charged with powder in the ordinary way of loading a flint-lock gun, and would carry a ball of considerable size. My example came out of Norfolk, and had with it the following copied from the original board:—

NOTICE

Spring Guns and Men Traps

are set
on these Premises for the Protection of
the Dwelling House and Property—and
only from sunset to sunrise

In 1827 it was made illegal to set man-traps and spring-guns on any other conditions than the above; prior to that time they could be set at any time or place. There were spring-guns of a smaller type that were fixed to trees, and were discharged in the same manner, but they were only intended to make a loud report that would attract the attention of the game-keepers, and carried no ball or shot. I have for long tried to find an original notice board, but so far have been unsuccessful.

It would appear from the following information that at some time other firearms were held under legal conditions:—

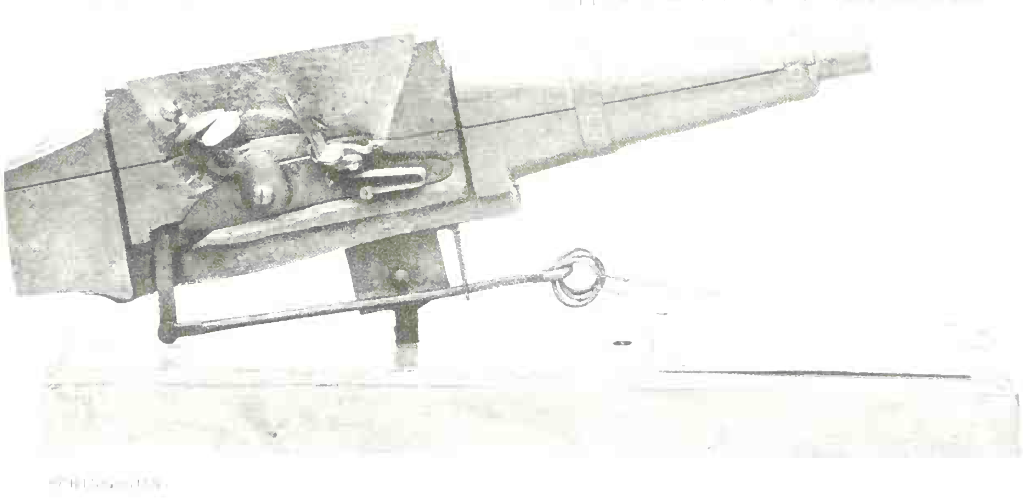
From "Johnson's Dictionary."

"None shall shoot at or keep in his house any gun, hand gun, etc., who hath not lands to the value of £100 a year, on pain of £10. Nor shall any person shoot in or keep any under the length of one yard, or three quarters of a yard, under the like penalty, except he be one that hath £100 per ann. [illegible] may seize the guns so unlawfully kept and used, but these he must break them within 20 days, or shall forfeit 40s. Justices of peace, and those who have power from the King to take away guns may search the same."

MAURICE PHILLIPS, F.S.A.

THE Greek figure of about the fourth century B.C. is that of a girl wrapped in himation. She stands on a plinth with one foot drawn back, and one hand on her hip, holding folds of drapery. She wears shoes, and a long chiton, beside the himation which is wrapped round her body and arms and covers her

Greek Figure
4th Century B.C.



SPRING-GUN

head. In her hand she holds a fan. On the drapery are traces of colouring, pale pink and blue. The figure is 10 inches in height. At the period when most of the Tanagra statuettes were produced, the popularity of the god Eros was not altogether established, but ordinary boy types are found [illegible] standing or flying. The [illegible] [illegible] to Eros [illegible] [illegible] for its transformation of Victory into a woman, and of Psyche, though the latter is sometimes considered [illegible] in origin.

The women's heads were [illegible] [illegible] Aphrodite, Eros, Demeter, Nike and ordinary female types [illegible] [illegible] and [illegible] [illegible] pictures and [illegible] of children, the statuettes of Eros, figures of children [illegible] birds.

one of the gems in Earl Spencer's collection at Althorp, shows the great Dutch master using a less restrained palette than usual, and is one of the least austere of his works.

GREEK TERRA-COTTA FIGURE FROM TANAGRA 10 INCHES

Our Plates

The works of the immediate successors of Sir Thomas Lawrence are now gradually coming into vogue. Among the most distinguished of these is Alfred Edward Chalon, who, though he left behind him several paintings, was one of the most dainty and sparkling water-colour portraitists of his time. His characteristic work in *The [illegible] Trip* is reproduced in the present number from the impression in colours of the mezzotint by Charles Turner. *The Landscape* by John Constable is an unusually interesting specimen, showing as it does two distinct phases of his style. Constable was accustomed to work on the pictures he had by him in his studio, and this example shows evidence of such retouching in the foreground, a portion which is more boldly and loosely handled than the rest of the work. The picture, which is [illegible] [illegible] in the [illegible], has never before been reproduced. *Les [illegible]* is taken from an impression of that rare [illegible] by Vidal after Davesne, a charming example of French eighteenth century art. *The Portrait of a Boy*, by Rembrandt,

Books Received

[illegible] and [illegible], by W. S. Gilbert, illustrated by W. Russell Flint, 15s. net; *We and the World*, by Juliana Horatia Ewing, illustrated by M. V. Wheelhouse, 2s. 6d. net; *French Portrait Engraving, XVIIth and XVIIIth Centuries*, by T. H. Thomas, 15s. net; *Cousin Phillis*, by Mrs. Gaskell, illustrated by M. V. Wheelhouse, 2s. 6d. net. (G. Bell & Sons.)

Reminiscences of Rosa Bonheur, by Theodore Stanton, 12s. 6d. net. (Methuen.)

[illegible], by Dr. George Müller, 12s.; *The [illegible]*, by F. Frankfort Moore, 10s. 6d. net. (Hodder and Stoughton.)

The French Revolution, in two volumes, by Thomas Carlyle, illustrated by Edmund J. Sullivan, 21s. net. (Chapman and Hall.)

[illegible], by [illegible], [illegible] by A. H. [illegible]; *[illegible]*, by [illegible] Lewis. ([illegible] and [illegible].)

[illegible], illustrated by Frank Brangwyn, A.R.A., 8s. net; *The Arts and Crafts of our Teutonic Forefathers*, by G. Baldwin Brown, 5s. net. (T. N. Foulis.)

The Sleeping Beauty and other Fairy Tales, illustrated by Edmund Dulac, 15s. net. (Heinemann.)

Francisco Goya, by Valerian von Loga, M10; *Die [illegible]*, in two parts, by Professor Emmanuel Löwy, M3. (Klinkhardt & Biermann.)

Great Britain: Line-engraved Stamps, by F. J. Melville, 6d. net; *Bahamas*, by F. J. Melville, 6d. net. (Melville Stamp Books.)

[illegible], by Walter Shaw-Sparrow, 10s. 6d. net; *English [illegible]*, by M. [illegible], [illegible]. (Kegan Paul, Trench, Trübner & Co.)

Bronzes, by Arthur [illegible], 12s. 6d. net. (B. T. Batsford.)

[illegible] Hans Andersen, illustrated by Dudley [illegible], 5s. net. ([illegible].)

[illegible], by Mrs. M. H. Spielmann, pictured by G. Wilmshurst, 6s. net; *Hogarth*, by Edward Garnett, 2s. net; *William Blake*, by G. K. Chesterton, 2s. net; *[illegible]*, by [illegible] Wilson, 12s. 6d. net. (Duckworth & Co.)

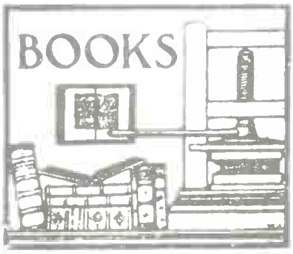
[illegible], by [illegible], 42s. net. ([illegible].)

The Book of Decorative Furniture, Vol. I., by Edwin Foley, 25s. net. (T. C. & E. C. Jack.)

[illegible], 150 designs by B. W. [illegible], introduction by Prof. Dr. J. W. Müller. (Van [illegible], Amsterdam.)

[illegible], by [illegible], 1 f. (Hachette et Cie.)

[illegible], painted by William Gibb, with text by Bernard Rackham, 42s. net. (A. & C. Black.)



WHILE it is proverbially said that connoisseurs of pictures, prints or books [illegible] be taken for granted that every month of October would prove to be [illegible]. The [illegible] during the first fortnight [illegible] followed by other sales. [illegible] until the season has commenced, though not many books of real commercial value are met with until Sotheby's begin operations at a later period. Fortunately, however, the value of a book does not wholly depend upon its price in the market, and opportunities [illegible] to the general standard, which was this year [illegible] of putting in some excellent work, which hitherto has been allowed to pass by. Before doing this, however, it is necessary to mention in detail several exceptionally interesting books which Messrs. Puttick & Simpson dispersed on October 8th and following day, when the first sale of the season was held. One of these was a presentation copy of the first edition of *The Raven and other Poems*, published at New York in 1845, containing in Poe's handwriting the following inscription: "To Miss Elizabeth Barrett Barrett, with the Respects of Edgar A. Poe." This little volume, which really realised the substantial sum of £[illegible], is of more than ordinary interest, inasmuch as Miss Barrett, afterwards Mrs. Browning, was strongly influenced by the haunting music of the poem which supplies the title to this famous volume of verse. In a letter written shortly after its publication she remarked: "This vivid writing! this power which is felt! 'The Raven' has produced a sensation, a 'fit of horror,' here in England. Some of my friends are taken by the fear of it and some by the music. I hear of persons haunted by the 'Nevermore,' and one acquaintance of mine who has the misfortune of possessing a bust of Pallas never can bear to look at it in the twilight."

Of less interest, though its monetary value was almost as much, was the first or Salisbury edition of *The Vicar of Wakefield*, 1766, usually and properly bound in 2 vols., post 8vo. In this instance the two volumes had been bound together in half calf, though, strangely enough, the volume could not have been much cut down, as it measured [illegible] in. by 4 in. The sum of £[illegible] one would think [illegible] though for [illegible] copy in two volumes [illegible] the same book has frequently [illegible] £[illegible]. [illegible] *Magazine and Journal of the Institute* [illegible] *History of the War in America* [illegible] *George* [illegible] *the North Pole* [illegible] *West Indies*, printed by [illegible] White [illegible]. All these are important works [illegible] the demand for them being very great. Among the many other books of [illegible] the following are particularly noticeable: [illegible] *Fables*, with [illegible] plates after [illegible] *Les Contes et Nouvelles*, with [illegible] plates after [illegible] *Les Baisers de Mademoiselle* [illegible] *La Henriade* [illegible] *Histoire Civile et Naturelle du Royaume de Siam*, [illegible] and a [illegible] *Homme de Province* [illegible]. [illegible] English and [illegible] *Tales* [illegible] *Works* [illegible] *Old Curiosity Shop* [illegible]

8vo, 1818, with coloured etchings by Clark, £1 13s. (cf.); Morris's *Sketches and Art Works*, 2 vols., 1881, 4to; 57 (?) volumes, the first 44 vols. of *Country Life*, 1897-1918, folio, £5 5s. (cl.); Brookshaw's *Pomona Britannica*, 1812, 4to, £11 (mor. ex.); Jane Austen's *Sense and Sensibility*, 1st ed., 3 vols., 1811, 8vo, £3 15s. (hf. cf., no half-titles); and Boydell's edition of *Shakespeare's Works*, 9 vols., folio, 1802, which, being a fine copy, realised the rather large sum of £40 10s. (mor. ex.). On the whole, especially for the time of the year, the first sale of the season was a good one, the 670 lots in the catalogue producing a grand total of £1,044 18s. 6d.

At Messrs. Hodgson's on October 11th and following days another copy of Brookshaw's *Pomona Britannica*, 1812, 4to, which, by the way, contains 93 coloured plates, realised £8 5s. (mor.), and volumes 1 to 4 of Daniell's *Voyage Round Great Britain*, 1814-20, impl. 4to, as much as £17 (old mor., broken). This work is complete in 8 vols., 1814-25, worth, as a rule, some £37 or £38, having of late years very greatly increased in value, and as the first four volumes do not contain the best plates, the amount paid for them on this occasion may be considered rather high. The work is known as one of those "breaking-up" books which are slowly but surely leaving the sale-rooms. The booksellers buy them to dissect, so to speak; they extract the plates and dispose of them separately, the aggregate amount realised being, in that case, and in the end, much greater than if the book had been sold as it stood. It can easily be understood that in course of time these "breaking-up" books, of which there are many, are apt to become very scarce indeed, and to realise larger and still larger sums as more and more copies are taken off the market. This sale of Messrs. Hodgson's was of a miscellaneous character, works of many kinds and classes being represented, e.g., the *Proceedings of the Society for Psychical Research*, 22 vols., 8vo, 1882-1908, £5 12s. 6d. (cl.); *Minutes of Proceedings of the Civil Engineers' Institution*, vols. 1 to 149, with extra lectures in 3 vols., index vols. 1 to 28, name index vols. 1 to 58, subject index vols. 1 to 154, library catalogues 2 vols., charters and miscellanea, together 191 vols., 8vo, 1837-1902, £26 10s. (cl. and hf. roan); *The Huguenot Society of London Publications*, vols. 1 to 18, and two other volumes, in all 20 parts, 1887-1909, £4 17s. 6d. (sewed); *The Statistical Society's Journal*, with indexes to 1862, and the further volume for 1883, in 52 vols. (hf. cf.), and 5 parts sewed, 1838-88, £22 10s.; Monkhouse's *History of Chinese Porcelain*, 1901, 8vo, £6 15s. (cl.); a presentation copy on large paper of Sir W. Stirling-Maxwell's *Annals of the Artists of Spain*, 4 vols., impl. 8vo, 1848, £7 15s.; and [illegible] *Dictionnaire* [illegible], in 3 vols., 1857-73, 8vo, £3 5s. (mor.).

[illegible] a remarkably fine copy in the original binding of *Paradise Lost*, 1669, 4to, realised the large sum of £130, though this is only a second price, since the [illegible] copy, for example, sold for £155 in March, 1908, and the Arnold copy for $850 at New York in 1901, some £170, a very substantial sum, which never would have been reached had not the copy in question been an exceptionally good one. It measured 7¾ in. by 5⅝ in., the ruled border of the title-page being intact, and belonged to the first issue according to Lowndes, or the second according to Professor Masson. Lowndes quotes the title in full; but it is worthy of note that the wording is subject to variation, for a copy of *Paradise Lost*, dated 1667, is in a private library at Boston, U.S.A., which bears the imprint "London, Printed by S. Simmons, and are to be sold by T. Helder at The Angel in Little Brittain." Whether it belongs to the first or the second issue cannot be determined. It may even constitute a third issue, published prior to the recognised variation of 1668, unknown to any bibliographer until quite recently; but whatever its position, it is interesting as showing that the work of research is, in matters bibliographical, never at an end. The copy of *Paradise Lost* which realised £130 was sold by Messrs. Puttick & Simpson, who have recently had a considerable number of important and valuable books in their hands; in fact, several answering that description were disposed of by them at good prices on October 20th and following day, among them *The Humourist*, with full-page coloured etchings by George Cruikshank, 4 vols., 8vo, 1822-19-20, £22 (orig. bds.); a large paper copy of Byron's *Hours of Idleness*, 1807, demy 8vo, £17 (orig. bds.); *La Divina Commedia*, the first edition having the commentary of Benvenuto da Imola, 1477, 4to, £23 (old French mor.), without Boccaccio's *Life of Dante*; a copy of *Bishop Taylor's Sermons*, 1678, folio, of no special interest in itself, but noticeable as containing Charles Lamb's autograph signature on the title, and a long extract in his handwriting on the back of the second title, £58 (cf.); Parkinson's *Paradisi in Sole, Paradisus Terrestris*, 1629, folio, £15 (old cf.); a presentation copy of *Poems, by Melanter*, R. D. Blackmore's first publication, 1854, 8vo, £5 10s. (orig. cl.); presentation copies of Meredith's *Farina*, 1857, 8vo, £24 (orig. cl.); and *Evan Harrington*, 1861, 8vo, £29 (orig. cl.); and two books on military costume, containing coloured plates, £20 each. These were catalogued as *K. K. Oesterr. Armee*, c. 1850, and *Armée Russe*, 1856, and contained 91 and 56 plates respectively. Among works of less importance were Tuke's *Adventures of Five Hours*, a play praised by Charles II., and acted for thirteen successive nights in Lincoln's Inn Fields, 1663, small folio, £1 18s. (unbd.); Shaw's *Dresses and Decorations of the Middle Ages*, 2 vols., 1843, £6 (hf. mor.); Shelley's *The Masque of Anarchy*, 1832, 8vo, £1 10s. (orig. bds.); Cooper's *The Last of the Mohicans*, the first English edition, 1826, 3 vols., 8vo, £1 10s. (hf. cf.); and a fine copy in boards of Hawker's *Instructions to Young Sportsmen*, 1824, 8vo, £3 15s. [illegible]

Before referring to Sotheby's first sale of the season, it is necessary to mention a few books sold by Messrs. Hodgson on October 19th and two following days. One of these was a work on hairdressing, but seldom met with, entitled *Costumes Français pour les Coiffures* [illegible], published at Paris without date, and comprising 36 plates, each containing four designs, 4to. It realised £10 (hf. mor.). Another work, one of the finest illustrated books of the first part of the 18th century, is worth £6 10s., and would have sold for much more had it been bound in old French morocco. In fine the celebrated *Fables de La Fontaine*, published at Paris in 4 vols., royal fo., 1755, with 275 plates by Cochin fils, after Oudry, old cf., an ordinary copy, realised [illegible]. It is said that some copies exist on large Dutch paper, but this is very doubtful, for Mdme. de Pompadour's copy, which is usually tendered as evidence in support of the statement, differs very little, if at all, as regards size, from the ordinary examples, and with no different watermarks. In Messrs. Hodgson's catalogue comprised the *Annals of Natural History*, conducted by Sir W. Jardine and others, first series, 20 vols., second series, 20 vols., and the third series, the first 8 vols., 1838-61, 8vo, £14 (as the third series is to 35 vols., the remainder seems wanted); *The Annals of Sporting and Fancy Gazette*, 12 vols., should be 13, 1822-27, 8vo, £13 (hf. bd., several pages of text missing, and titles stamped); Buffon's *Histoire Naturelle*, Paris, 35 vols. (should be 43), 1749-88, 4to, £2 (calf, old French mor.); Hodges & [illegible]'s *[illegible] Scenery*, 4 vols., 1802-05, royal 4to, £6 17s. 6d. (cf.), and the first collected edition of *Thomas Gray's Poems*, published by Dodsley in 1768, 8vo, £20 (bds., [illegible]), entirely uncut. This was, of course, a high price to pay, seeing that the genuine ordinary copies realise no more than 25s. or so, but the fact of the leaves being untrimmed accounted for it to a great extent, though perhaps not entirely, for rather more than two years ago a copy in the original old grey wrappers as issued by Dodsley, sold for no more than £7 15s. at a good London sale.

Messrs. Sotheby's sale of October 20th and two following days was pretty well attended, and of little consequence, for there were but few [illegible], the 862 lots in the catalogue realising but £1,052. A series of 21 large coloured lithographs, published by Day & Haghe, without date, and usually described as *North American Indian Chiefs, Wild Animals, etc.*, realised £8 5s. (hf. bd.); Audsley & Bowes's *Keramic Art of Japan*, 2 vols., 1875, folio, £4 15s. (hf. mor.); *Les Petits Conteurs et Petits Poètes du XVIIIe Siècle*, together 24 vols., with the plates in two states, one etching, 1878, 8vo, £8 5s. (hf. mor., t.e.g.); Ulrich von Hutten's *Of the Wood called Guaiacum*, 1540, 4to, a scarce medical work worth £20 under favourable conditions, £8 15s. (modern cf., two leaves missing); Monardes' *Joyfull Newes out of the Newe founde Worlde*, 1580, 4to, £6 7s. 6d. (old cf., one leaf defective); Thackeray's *Works*, the "Edition de Luxe," 24 vols., 1878-79, impl. 8vo, £12 15s. (as issued); Symonds's *Renaissance in Italy*, vols. 1 to 5, 1875-81, 8vo, £12 15s. (orig. cl.); Kent's *Manual of the Infusoria*, 3 vols., 1880-82, 8vo, £4 10s. (orig. cl.); Swinburne's *Poems and Ballads*, 1st ed., 1866, 8vo, a work published by Moxon, and immediately suppressed by the author, £5 10s. (orig. cl.); *Etudes prises dans le bas Peuple et principalement les Cris de Vienne*, 40 plates on vellum, 1775, folio, £15 5s. (mor.); Oscar Wilde's *Works*, the collected edition published by Methuen in 1908, including *The Picture of Dorian Gray*, published by Carrington of Paris, 14 vols., 8vo, £17 10s. (as issued); Stevenson's *Works*, the "Edinburgh" edition, 28 vols., 1894-98, 8vo, £15 10s. (as issued); Thackeray's *Works*, the "Edition de Luxe," 13 vols., 1901, 8vo, £5 12s. (illustrated); Lever's *Novels*, 37 vols., 1897-99, 8vo, £17 10s. (buckram); *The British Sporting [illegible]* by [illegible], with the 25 plates coloured and mounted, published 1838, folio, £18 (mor.); and John Hall's *Select Observations on English Bodies*, 1657, 8vo, £45 (old cf., title portrait). John Hall married Shakespeare's eldest daughter Susanna in 1607, and at page 26 of this volume are found particulars of the cure of "Mrs. Hall of Stratford, my wife," and in other places references to Shakespeare's connections, rendering it of considerable interest. Symonds's *Renaissance in Italy*, just referred to, consists, when complete, of five distinct works in seven volumes, generally sold together. Sometimes, however, these works are sold separately, though not sufficiently often to make their individual value familiar to the ordinary collector, and the following figures will probably be found useful to many. Assuming that these books, being in the original cloth, and good clean copies, the following prices would be about right: *The Age of the Despots*, 1875, £3 10s.; *The Revival of Learning*, 1877, £1 10s.; *The Fine Arts*, 1877, £2 10s.; *Italian Literature*, 2 vols., 1881, £3 10s.; and *The Catholic Reaction*, 2 vols., 1886, £2 10s.

These volumes were published by Smith, Elder & Co., the first being issued [illegible] the last [illegible].

Messrs. Sotheby's sale of Nov. 3rd and 4th comprised an selected portion of the library of [illegible], numbering in all 571 lots, the [illegible] realising more than £2,111. The first book to attract attention was Audubon's *Birds of America*, published at New York and Philadelphia, 7 vols., 1840-44, imperial 8vo, the first 8vo edition, £37 (hf. mor.), together with the *Quadrupeds of North America*, complete in the original 30 numbers, 1845, and the 8vo edition of the *Viviparous Quadrupeds*, 3 vols., £9 15s. (hf. mor.). Another was the *Peregrinatio in Terram Sanctam* of Breydenbach, the first printed in the city of Basle, [illegible], [illegible], £11 10s. (old mor.); the Vulgate version of the *Biblia Sacra Latina*, printed by [illegible] at Avignon in 1790, 2 vols., 4to, £13 (old French mor. by Derome); Buchoz's *Histoire des Plantes*, [illegible], on large paper, with a fine autograph letter of the author, £8 10s. (old French mor. by Derome); Burchell's *Travels in the Interior of Southern Africa*, 2 vols., 1822, £12 (old cf.); Cartigny's *Voyage of the Wandering Knight*, a work which is said to have been the foundation of *The Pilgrim's Progress*, 1650, 4to, £3 4s. (cf.); a complete set of the original editions of Las Casas's *Treatises on the Indies* of Spain, 1552, 4to, £20 (mor. by Bedford); *El Ingenioso Hidalgo Don Quixote*, published at Madrid by Ibarra in 1780, 4to, £11 (old mor.); Horace's *Opera*, [illegible] paper (Birmingham, 1770), 4to, £12 5s. (old mor. by Derome); [illegible] *[illegible]* printed by Quentell at Cologne, 1489, folio, the numbers given to Hain & Proctor not guaranteed, £42 (mor., gt. e.); the *Dialogus Creaturarum Moralisatus*, the second issue from Gerard Leeu's press at Gouda, the first issue having appeared the year previously, 1481, folio, £72 (old hf. bd.); Elphinstone's *Account of the Kingdom of Caubul*, 1815, 4to, with the original coloured plates of costumes, £15 15s. (hf. cf.); Gray's *The Genera of Birds*, and the List with the Synonyms, together 4 vols., 1844-69, £14 5s. (hf. mor. ex.); and Hakluyt's *Principal Navigations, Voyages*, etc., 3 vols. in 2, folio, 1598-99-1600, £93 (mor., g. e.). This copy was short, and some of the marginal notes had been shaved. It contained, however, the original issue of the Voyage to Cadiz, forming pages 607-619 of the first volume. These pages were suppressed by order of Queen Elizabeth after the disgrace of the Earl of Essex. Anyone who happens to have the first volume dated 1598 can easily ascertain whether pages 607-19 are original or reprinted, as they [illegible] [illegible], as the original ends at page 619 with a woodcut, while the reprint ends at page 620, and has no woodcut. Furthermore, page 607, when original, has eight paragraphs, the reprint only seven.

Many of the books in this collection were finely bound in morocco or calf extra, and several were of historic interest, as for instance, the copy of Dr. Nathaniel Hodges's *Loimologia*, an account of the Great Plague, which formerly belonged to Charles II. and had the crowned interlaced "C" within laurel branches on the covers. This realized £36, while the *Satyrae* of Juvenal and Persius, printed at Venice by Vindelin de Spira, 147?, small folio, sold for £10 10s. (old cf.). This contained the signature of Johannes Maria de Arcoliis. The next book to attract attention is the *Institutiones Divinarum adversus gentes*, by Lactantius, 1470, folio, a very rare edition, the third from the presses of Sweynheym and Pannartz, the first printers in Italy, £58 (old cf., wormed, stained and mended); Lafontaine's *Contes et Nouvelles en Vers*, fermiers-généraux edition, 2 vols., 8vo, 1762, the "Cas de Conscience" and "Le Diable de Papefiguière" découvertes, realized £63 (old French mor. by Derome); Linschoten's *Voyages into the East and West Indies*, 1598, folio, with 12 plates by John à Doetecum (the Dutch edition inserted), £18 (modern mor. ex., a uniform copy); Livy's *Historiarum Romanarum Decades*, 3 vols., 1470, folio, £34 (modern mor., g. e.); the editio princeps of Aldus of the *Opera Omnia Platonis*, 1513, folio, £52 10s. (old mor., g. e.); Plinius Secundus' *Naturalis Historiae* libri xxxvii, printed at Parma in 1476, folio, £25 10s. (old cf., gt.); Purchas's *Hakluytus Posthumus or Purchas his Pilgrimes*, 5 vols., 1625-26, folio, £42 (russ., stained in parts); Silius Italicus *De Bello Punico Secundo*, 1471, folio, a very rare edition printed by an unknown Roman craftsman, £24 (old cf.); Stow's *Survey of London*, 2 vols., 1754, folio, £12 12s. (mor. ex.); Thomas Taylor's *Works of Plato, Aristotle and Proclus*, 18 vols., 1804-20, 4to, £87 (mor. ex.); Tod's *Annals of Rajast'han*, 2 vols., 1829, with a double set of the 56 plates, proofs and India proofs, £21 (hf. russ.); Vancouver's *Voyages to the North Pacific*, 3 vols., 4to, 1798, and folio atlas, £18 (hf. bd.); the second Aldine edition of the *Opera Virgilii*, 1514, sm. 8vo, £28 10s. (old mor., g. e.); and two fine copies of Alexander Wilson's *American Ornithology*. The first of these, published 1808-14, 9 vols. in 3, roy. 4to, sold for £47, and the second, 13 vols. in 5, 1808-33, roy. 4to, for £52. Both sets were well bound in morocco extra.

The copy of Byron's *English Bards and Scotch Reviewers*, which Messrs. Hodgson sold on November 4th for £29, was exceptionally interesting as it was a presentation copy, with an inscription in the author's hand, "S. P. Davies, Esq., March 1st, 1809." This protest against the treatment which the author's *Hours of Idleness* had received at the hands of Brougham in the "Edinburgh Review" was published by Cawthorne in 1809, though the title page is undated. There are many spurious editions, and one test, though apparently not infallible, goes at any rate some way towards singling out the genuine copies. It is simply this—the paper should be water-marked "1805." Other works sold by Messrs. Hodgson include a complete set of Edwards's *Botanical Register*, 34 vols., 8vo, 1815-47, including the scarce appendix "A Sketch of the Vegetation of the Swan River Colony," and index to the first 23 vols., £28 (cf., hf. cf., and cl.); *The Transactions of the Zoological Society* from the commencement in 1835 to October, 1908, together 18 vols., 8vo, £40 (16 vols. in hf. mor., remainder in pts.); and the first edition of *Gay's Fables*, 2 vols. bound together, 1727-38, small 4to, £10 10s. (old cf.). These celebrated fables were written at the command of the Princess of Wales, who had engaged the author to write some fables in verse for the amusement of the infant Duke of Cumberland; though it is certainly not true that no more than 25 copies were printed of the first volume, and 50 of the second, as was at one time thought to be the case. On November 10th and 11th the same firm sold another miscellaneous assortment of books, including *inter alia*, *The Mystery Revealed, or Truth brought to light*, a scarce work relating to American and Canadian affairs from 1749 to 1755. This pamphlet, printed in 1759, was in its original grey wrappers, and realized £15, as against £2 18s. obtained for a copy in May, 1899. Both examples were perfect, and the marked disparity in the prices furnishes additional evidence, though it is scarcely needed nowadays, of the advisability of allowing books to remain in the condition in which they are originally published.

The mass of books sold at Sotheby's on November 10th and 11th included some notable volumes, though the sum-total (£1,046) was composed chiefly of comparatively small amounts very evenly distributed over the 408 lots. The library of the late Mr. W. L. Chew, of Audlem, Cheshire, consisted entirely of popular English books, of which the following are typical examples:—*The Humourist*, containing 40 coloured plates by George Cruikshank, 4 vols., 1819-20, 8vo, £21 (cf. gt.); Combe's *Life of Napoleon*, 1815, roy. 8vo, £11 (mor. ex.); *The English Dance of Death* and *The Dance of Life*, together 3 vols., 1815-16-17, 8vo, £11 10s. (cf. gt.); Burton's *Adventures of Johnny Newcome in the Navy*, 1818,

£10 10s.; later, Rowlandson's *Journal of Sentimental Travels*, 1821, imp. 8vo, £11 5s. (orig. bds.); a complete set of *Cruikshank's Comic Almanack*, 1835-53, bound in 2 vols., 1835-53, £15 5s. (mor. extra), with the wrappers bound in; and an extra illustrated copy of Thackeray's *Essay on the Genius of George Cruikshank*, inlaid and extended to 4 vols. 4to, 1840, £42 (mor. ex.). Books from other collections included a presentation copy of *Wordsworth's Miscellaneous Poems*, 4 vols., 1820, 8vo, £28; the *Liber Veritatis* of Claude le Lorraine, 3 vols., fol., imp. 1819, folio, £61 (lit. mor., orig. bds., all the plates); Ackermann's *Costumes of the British Army*, 15 coloured plates, 1858, folio, £13 15s. (hf. mor.); *The Satirist, or Monthly Meteor*, 14 vols., 1808-14, 8vo, £44 (hf. cf., stained); Legros's *L'Art de la Coiffure des Dames*, with the two supplements, 1768-70, 4to, £19 (hf. mor.); and Sowerby's *English Botany*, vols. I to 24 and general indexes to the 36 vols., 1790-1814, 8vo, £12 15s. (orig. cl.). The most important work of any was, however, Kipling's *Smith Administration*, which realised £30 (wrappers). The history of this work is as follows: An edition of 3,000 copies was prepared, but owing to a difference of opinion between the author and the proprietors of *The Pioneer* and *The Civil and Military Gazette*, the entire stock was destroyed with the exception of three copies. Two of these were known to be in London, and the third was supposed to be in the office of *The Pioneer* at Allahabad, though it was afterwards missing. The copy sold on this occasion was doubtless one of the two London examples, perhaps the one which sold at Sotheby's for £20 in December, 1895. *The Smith Administration* is an 8vo pamphlet, dated 1891, and was to have been published by Wheeler & Co. of Allahabad.

The late Mr. Frederick Mawdesley had gathered together an interesting collection of books and prints chiefly relating to the Royal Stuarts, the Pretenders and the Jacobites, and this was sold at Sotheby's on November 21st, when prices ruled low, notwithstanding the curious nature of some of the works. The *De Sectione* [illegible] of Apollonius, printed at Frankfort in 1590, realised but £5, although the original binding had the arms of Henry, Prince of Wales, eldest son of James I., on the sides, and was in a reasonably good state of preservation. A broadside printed in 1660, entitled *The History of His Sacred Majesties most wonderful Preservation after the Battle of Worcester*, about 20 in. by 15 in., sold for £7 7s.; another broadside, giving the text of Dundee's speech to his Soldiers before the Skirmish at Killiecrankie, for £3 10s.; and a third, containing a declaration of James VIII. (*i.e.*, the Old Pretender), for £4 6s. An extra illustrated copy of Ewald's *Life and Times of the Young Pretender*, 1875, 8vo, fetched £12 10s. (cf. gt.), almost the highest price realised at the sale, and the highest for any work of the same class. Minsheu's *Guide into Tongues*, 1625, is a fairly scarce book, and a copy in the original calf, with the arms of Charles I. on the sides, went for £1 12s.; while a portion of the *Naval Chronicle*, with the signature "Nelson and Bronte" run through with a pen line, and a note beneath "This book to my knowledge [illegible] being mine," an interesting relic of the great Admiral, attracted so little interest that it was sold for 21s. We leave this sale with the remark that a complete set of the *Naval Chronicle*, 40 vols., 8vo, 1799-1818, realised £130 (hf. cf.). *The Navy Records Publications*, 37 vols., 8vo, 1894-1909, £16 15s. (cl.); Walton & Cotton's *Compleat Angler*, Pickering's original edition, 2 vols., 1836, imp. 8vo, £13 5s. (mor. ex., by Zaehnsdorf); and *Ben Jonson's Works*, 1640, folio, 2 vols., £12 15s. The copy was not perfect, but to compensate for this the second volume had on the covers the Prince of Wales' feathers and initials C. P. (Charles II.). Someone who takes an interest in the Stuarts might have done worse than buy this collection *en bloc*, though he would probably have had to pay more for it than £400, the total sum actually realised for the 272 lots.

Among modern bibliographers the late Dr. Copinger occupied a very high place, and his death, which took place a few months ago, was greatly deplored. Dr. Copinger founded the Bibliographical Society, and was its first president. He was the chief authority on Copyright Law in this country, an antiquarian, and a man of profound knowledge and unlimited energy, who practically devoted his life to an unbroken round of work. A portion of his library was sold at Sotheby's on November 22nd and following day, the books being of a somewhat miscellaneous character, good, but not rare in the sense in which that word is generally used, and but twenty lines of the [illegible] expensive will need to be mentioned here. These were Sir John Harington's *New Discourse of a Stale Subject*, 1596, 8vo, £12 10s.; [illegible] Euclid's *Elementorum*, 1st ed., 1482, being the earliest printed book having mathematical diagrams, £22 10s. (old hf. cf.); and a 15th century manuscript of Italian workmanship, *Horae*, finely written on 136 leaves, with numerous [illegible] in gold and colours, and [illegible] in partly [illegible]. This was known to every student as the "Copinger MS.," and the price realised for it was certainly not excessive. It brought £55 (old French mor.). Other books sold before the close of the month included Milton's *Doctrine and Discipline of Divorce*, 1644, *Tetrachordon*, 1645, *Judgement of Martin Bucer*, 1644, *Colasterion*, 1645, and *Areopagitica*, 1644, first and only editions, all in 1 vol., small 4to, £88 (cf.); Papworth's *Select Views of London*, 1816, roy. 8vo, £17 (hf. mor.); *Johnson's Works*, best ed., [illegible], 15 vols., roy. 8vo, 1903-06, £24 (hf. mor.); La Fontaine's *Contes et Nouvelles en Vers*, 2 vols., 1762, the imitation portrait by Choffard not in the first state, [illegible], white tables, blanks not filled in, but with the plates *découvertes*, £51 (contemp. French mor.); Blanc's *Histoire des Peintres*, 4 vols., 4to, with notes, 1877-80, £22 (cloth); Shakespeare's *Comedies, Histories and Tragedies*, the second folio, defective, 1632, £23 10s. (old cf.); *The Humourist*, 4 vols., 1819-20, 8vo, £30 10s. (orig. bds., back of Vol. I missing); and Shelley's *The Cenci*, 1819, 8vo, £17 (contemp. Italian bds.). This book was published in boards, with a label on the side, at 4s. 6d. Collectors may note that no half-title precedes the title-page.

CURRENT ART NOTES

The New English Art Club

The first impression gained on entering the great room of the Suffolk Street Galleries during the display of the New English Art Club was that a geological exhibition was in progress. Representations of cliffs and rock strata faced one on every side, not sufficiently exact for scientific purposes, perhaps, but too literal for artistic. This coincidence of theme was decidedly unfortunate. It gave an appearance of monotony to the whole ensemble, which the presence of many original and striking works dealing with other subjects could not wholly dispel. The landscapes, of which these rocky scenes formed part, constituted the most important section of the exhibition, the largest of them being Mr. Mark Fisher's *[illegible] Meadows*, was a typically English scene representing a group of cattle crossing a stream. Mr. Fisher still retains that respect for nature and the desire to represent it truthfully which has been eliminated from the ideals of the more advanced men, and it must be confessed that his work shows to advantage in consequence. His treatment of the subject set the spectator no perplexing problems to solve before beginning to appreciate the picture. It was a piece of sincere observation, transcribed by facile brush work, and the result was a noble picture which barely escaped being a masterpiece. Its fault was a want of simplicity, the eye was attracted by too many things and did not seem sufficiently led up to the string of cows which formed the central interest. Mr. Philip Connard's *Castlemore Castle* should perhaps be considered in the light of a decorative work based on nature rather than an actual transcript, and as such was remarkably effective, the solidity of the cloud forms being needed to balance the composition. The bright and atmospheric *Western Heights, Dover*, by Mr. W. W. Russell; Mr. Alfred Haywood's *Rock*, with its strong, vivid, but over-forced colouring; and Mr. W. Rothenstein's broadly treated *Nature Ramparts* were among the earliest of the over-abundant series of cliff pictures. Mr. William Orpen was strongly if not profusely represented. His *Midday on the Beach* was a fine rendering of the atmospheric effect of intense heat, the almost cold aspect of the sunlight caused by the white glare being reproduced with great fidelity. Better than this, however, was his *Afternoon on the Cliff*, where one forgot whatever problems the artist may have had to solve in pure delight at the beauty of the picture, a girl daintily posed standing on the cliff with a lambent sky as background and the sun-warmed air enveloping her. The *Girl in Blue*, by Mr. P. Wilson Steer, was a richly sustained piece of coloration; the flesh painting was true and the face of the subject strongly modelled—almost too strongly, in fact, for it appeared to come out from the canvas and so produce an illusion of realism which interfered with the decorative charm of the picture.

In *After Lunch*, a picture of a not particularly interesting group of people, semi-comatose from the heat, sitting on a terrace, Mr. Gerard Chowne redeemed a commonplace subject by his skilful solution of the problems of light and composition it presented. The portrait of *Arthur Hammersley, Esq.*, by Mr. Henry Tonks, was an experiment in purely naturalistic treatment, the realization of the personality of the sitter being subordinated to the expression of light and shade. The bold *Helvellyn and Catchedicam* of Mr. C. J. Holmes formed one of the over-abundant representations of rock scenery—a striking but unatmospheric piece of work. Another was to be found in *The Limestone Cliff*, by Mr. Sydney Lee, which, though effective, was hardly sufficiently elaborated; a similar criticism would apply to Mr. P. Wilson Steer's *Deserted Quarry*, which, if well composed and showing fine colour, was little more than a sketch. *The Great Landslip near Lyme Regis*, by Mr. Alfred Hayward, was a piece of true observation; but the theme lacked any point of central interest. Mr. W. G. von Glehn's portrait of two girls, entitled *Anne and Joan*, showed good colour and handling, and the curious *Gennie* of Mr. William Nicholson was decidedly clever, despite its murky flesh-tones. Turning to the water-colours, Mr. Sargent was represented by three rather indifferent examples; Mr. R. G. Goodman by a bird's-eye view of *Lulworth Cove*, brilliant in colour; and Mr. A. W. Rich by nearly a dozen examples, every one of which was interesting. This artist is now almost the sole exponent of the old English traditions of water-colour painting—traditions which are now a little out of fashion—yet when one notes the charm of these breezy, unaffected transcripts of English scenery, whose aim is to render nature from the best view point, and not to solve recondite problems or to express the inexpressible, one wonders that more men do not try to emulate him. Art is not a science but the expression of emotions, and once it is approached in a strictly scientific spirit, the joyousness and spontaneity which should be its characteristics are lost.

Original Prints by Old Masters

THE collection of original prints by Old Masters shown at the galleries of Messrs. Obach & Co., 168, New Bond Street was noteworthy not only for the large number of characteristic examples assembled together, but for the brilliant condition of the individual impressions. It was an accumulation such as an amateur of rare taste and judgment might gather in the course of years. Some fourteen or fifteen masters were represented in the seventy exhibits, most of them sparsely, with the fortunate exception of the two greatest exponents of etching and engraving, Durer and Rembrandt. The nine examples of the former included a very choice impression of *The Knight and Death*, in which the detail in the shadows was brought out with unusual clearness, and another equally fine one of *Adam and Eve*. The Rembrandts, which constituted rather more than half the selection, were hung in a gallery by themselves—a satisfactory arrangement, for the robust personality of the great Dutch master has a tendency to dwarf the work of other men of his period when hung side by side. Both figure subjects and landscapes were well represented. Of the prints most closely associated with Rembrandt's name, the *Christ Healing the Sick*—the famous "Hundred Guilder" print—is the most widely known, and may, perhaps, be regarded as showing the most comprehensive display of his powers; it was to be seen here in a fine state. A brilliant and luminous impression of Christ preaching (*La Petite Tombe*) hung near by, and an early state of the much sought after but perhaps somewhat overrated subject *Burgomaster Six*. The *Three Trees*—that most sensational of all Rembrandt's landscapes—the delightful *View near Amsterdam*, the scarce *Landscape with a Ruined Tower* and *The Goldweigher's Field* were among the landscapes; but this is merely a small selection from the many characteristic works on view in what was one of the most interesting exhibitions of black and white art that has been seen for some time.

PURITANS IN BURLINGTON ARCADE
BY W. H. WALKER (SEE DEC. No., PAGE 122)

Exhibitions of Works by Norman Wilkinson, Jessie Bayes, Professor Unno Bush, and Frank Galsworthy

AT the Baillie Galleries there is always to be seen a pleasant variety of work by modern artists, generally some half-dozen exhibitions being on view simultaneously. Mr. Norman Wilkinson showed a number of illustrations to Stevenson's *Edinburgh Picturesque*, which were marked by a quaint humour here and there accentuated by a touch of pathos, which harmonised admirably with the author's moods. In his Cotswold landscapes he showed not a little decorative feeling and power of suggesting bright sunshine, though in his grey effects he was not nearly so successful. Miss Jessie Bates had on view a number of paintings and illuminations inspired by mediaeval art, though by no means slavishly adhering to the original models. Perhaps the best example of her work was *The Day Spring*, a composition crowded with figures, which was well arranged, pleasant in colour, and showed great decorative feeling. Professor Unno Bush, one of the leading modern Japanese painters who still follow in the old traditions of their school, was represented by twenty-eight examples. They were of the type of art which has become familiar to the public through the Japanese Exhibition, in which realistic detail is expressed with wonderful economy of method, so as to produce a highly decorative conventional effect. The seventy water-colour drawings by Mr. Frank Galsworthy would probably have looked better if separated, as their tone and technique was so similar that the effect of the whole display was a little monotonous. The works were distinguished by a sense of atmosphere and faithful, untortured coloration.

Etchings by Mathilde de Cordoba

THE portrait etchings by Mathilde de Cordoba shown at the Dowdeswell Galleries, 160, New Bond Street, were largely confined to representations of child life, in which the artist was very happy. In some of her portraits of older people she was equally successful. Miss Cordoba has the power of expressing [illegible] line with considerable facility and grace. The etchings in colour were especially good, the colour forming an integral part of the design, and not appearing, as in too many instances, as though added as an afterthought.

Drawings by the late Sir Francis Seymour Haden

An interesting exhibition was on view at the gallery of Mr. W. B. Paterson (5, Old Bond Street) showing the late Sir Francis Seymour Haden in the guise of an artist in water-colour and charcoal. The bulk of the water-colours were early work anterior to his success as an etcher. They were all distinguished by vigour; but, as compared with the master's etchings, displayed promise rather than performance. Some were curiously reminiscent of the works of the older school of water-colour painters, and were not distinguished by any marked originality of outlook. The charcoal drawings belonged to a later period, several of them (all the ones dated) bearing the dates 1878-9. These were broad and atmospheric, a little sombre in treatment, but, as a rule, finely composed and marked by a fine conception of tonal values. That they were as original or as great as his etchings, however, could not be said.

Pictures by the Rev. William Peters, R.A.

The work of the Rev. M. William Peters, the only clergyman who has achieved the honour of becoming a Royal Academician, is so little known to the general public, that the exhibition of his pictures at Messrs. Graves's Galleries (6, Pall Mall) was one of especial interest to all students of the Early English School. William Peters, who was born in 1742, and died in 1814, studied and worked first with Thomas Hudson, and afterwards with Sir Joshua Reynolds, and many of his works recall the latter in style, treatment, and "impasto." The reverend academician's pictures have been very freely engraved, both in mezzotint and stipple, and to-day plates after him by J. R. Smith, W. Dickinson, and Bartolozzi are reckoned among the greatest prizes of the collector.

In this exhibition Peters was shown at first working under the influence of his master, Hudson, though in the interesting series of pictures of the Armytage family, painted when the artist was a young man, his gifts as a colourist are already displayed. It was interesting to compare these portraits with the work of his maturity. One of the best of the early works was the radiant *Lady Elizabeth Compton*, painted, as the catalogue informed us, in the sitter's nineteenth year. In this the artist had well caught the bloom of youth and happiness, and the colour was as fresh as if painted yesterday. Reynolds painted the lovely sitter full-length. Hanging as a pendant to "Lady Elizabeth" was the charming *Mrs. Gibson*, somewhat suggestive of Gainsborough in the free and dainty treatment of fluttering scarf and dress, and subtle combination of tones of mauve and pink. Peters frequently painted the beautiful Mary Isabella, wife of Charles, 4th Duke of Rutland (a great patron of the artist), and there was a very attractive half-length of her which we fancy has not been exhibited or engraved, and well merits attention. Peters was often very happy in his delineation of childhood, and his portrait of the Duchess's little daughter, Lady Elizabeth Manners, was a very fine example of his art. The little girl appeared to be wearing the same frock in which she was painted by Sir Joshua Reynolds in the picture at Belvoir of herself and her brother, Lord Granby.

Of men's portraits we would especially notice the very fine half-length *Mr. William Addington* lent by Colonel Shuttleworth, and which was exhibited at the Winter Exhibition, Burlington House, in 1906. A very vivid and interesting small portrait of the blind magistrate, Sir John Fielding, half-brother to Henry Fielding, the novelist, and a clever sketch or study (probably for the larger portrait, which is known through the mezzotint) of Edward Wortley Montagu in his dress as an Arabian Prince, were lent by Lord Bute. In the very fine companion pictures of *The Gamesters* and *The Fortune Tellers*, Peters was seen at his best. *The Gamesters* was a good rendering of character, and strong in treatment. *The Fortune Tellers*, very beautiful in tone and execution, was lent by one of Mr. Peters's descendants, Mr. Turton. Mary Isabella, Duchess of Rutland, served for the model for the Angel in the well-known *Angel Carrying the Spirit of a Child to Heaven*, of which Lord Newlands contributed a fine version (No. 3). The child was a portrait of Miss Charlotte Dundas, who was seen again in No. 50. It cannot be said that Peters's religious pictures appeal very much to us to-day, and *The Resurrection of a Pious Family* (No. 56) was inferior to No. 3, which had the merit of tenderness of feeling, graceful composition, and good colour.

Peters painted several of the "frail and fair." To this category belongs *Lydia* (No. 12). A larger version of this picture till lately belonged to Mr. Charles Wertheimer. More pleasing than this was the very charming *Fancy Sketch of a Lady* (No. 10), lent by Messrs. Wallis. Mr. Pierpont Morgan possesses another version of this work, which is entitled *Mrs. Jordan*, and most probably the pretty actress was the model, as the picture was evidently a portrait. It is well known through the medium of the fine mezzotint engraved by John Raphael Smith, and published in 1778 by Boydell, with the title, "Love in her eyes sits playing."

No. 9 was an attractive subject picture, but the catalogue did not give the name of the lady in the centre, obviously a portrait. It would be interesting to discover whom she is intended to be.

Space forbids us to dwell more on the pictures, but we must remark that if Peters's drawing was sometimes weak, this defect was outweighed by his simple and direct method of painting and his great sense of beauty; and this exhibition will reveal to the public a phase of Peters's art which has been of late years somewhat forgotten, namely, his very great abilities as a portrait painter, and will doubtless draw attention to the great merits of this interesting and many-sided eighteenth-century artist.

W 29 Pp 59

BURLINGAME PUBLIC LIB.

Current Art Notes

"A Woman Weighing Gold" By Johannes Vermeer, of Delft

THE small canvas, 10¾ in. by 14 in., which, during December, hung like an exaggerated postage stamp on the wall of Messrs. Paul D. Colnaghi's Gallery, was probably worth more money per square inch than any other piece of fabric in the market. Its value lay in the fact that it bore on its surface a painting by that great master of technique, Johannes Vermeer, of Delft, who after being forgotten for over two hundred years has eventually been recognised as the most faultless painter of the Dutch School. His work is valuable from an artistic standpoint for its merit, and doubly valuable in the eyes of a collector because of its excessive scarcity. Now scarcity is a matter of comparison. All good pictures are scarce, so that though an artist like Reynolds painted something like two thousand one could not secure a typical example by him for less than a moderate fortune. But Vermeer did not paint a tithe of two thousand works. It is probable that practically every picture by him in existence has been identified, yet the sum total is only about fifty, and even in the case of a few of these the attribution is open to doubt. A score of the authenticated pictures are locked up in public galleries, leaving a like number for division among all the millionaire collectors of the world. Hence the value of a well preserved, thoroughly authenticated and characteristic specimen like that shown at Messrs. Colnaghi's depends less on the fluctuations of the picture market than on the price a collector is willing to pay to secure the enjoyment of what is nearly a unique treasure. The picture is catalogued by De Groot in his monumental work under the name of *A Woman Weighing Gold.* He there, owing to faulty information supplied, described it as on panel, an error which a personal inspection of the picture has since enabled him to rectify.

The picture in its chiaroscuro is a little suggestive of the influence of Rembrandt conveyed to Vermeer through his teacher, Carel Fabritius, who was one of Rembrandt's pupils. The interest is concentrated on the figure of the woman, on whom falls a flood of light emanating from a high window, irradiating her face and part of her figure. These are superbly realised, the modelling of the face and hands, the textures and colour values—more especially the rich blue of the woman's robe, a colour of which Vermeer was specially fond—being expressed with that perfection of technique which made the craftsmanship of the artist unique even when compared with that of the other great masters of the Dutch School. The rest of the apartment, though more or less in shadow, is not in darkness, but beautifully illuminated by softly diffused light, which permits every detail to be perfectly seen and represented with scrupulous truth, not only to its outward appearance, but to its relation with the rest of the work. As Vermeer is well, though hardly adequately, represented in the National Gallery, it is probable that the authorities will not attempt to acquire this work; yet it would make a noble addition to the collection. In many respects it is superior to any of his examples there. It is in a perfect state of preservation, and is a fine and characteristic example of one who in a purely technical sense and on small canvases was perhaps the greatest painter who ever lived.

Old Furniture

OLD furniture is now so extensively in demand that the exhibition of a collection of pieces more especially adapted to ordinary household use at the Antique Galleries of Messrs. Barker's (High Street, Kensington) will be welcome to those who, though not in the ordinary sense collectors, like to have beautiful objects about them. It seems wonderful how such a large collection of gate-leg and old oak tables and dressers could have been accumulated; but these are pieces which in the ordinary way are not subject to rough usage, and so survive from generation to generation, growing all the while more beautiful in tone and colour from the mellowing effects of time.

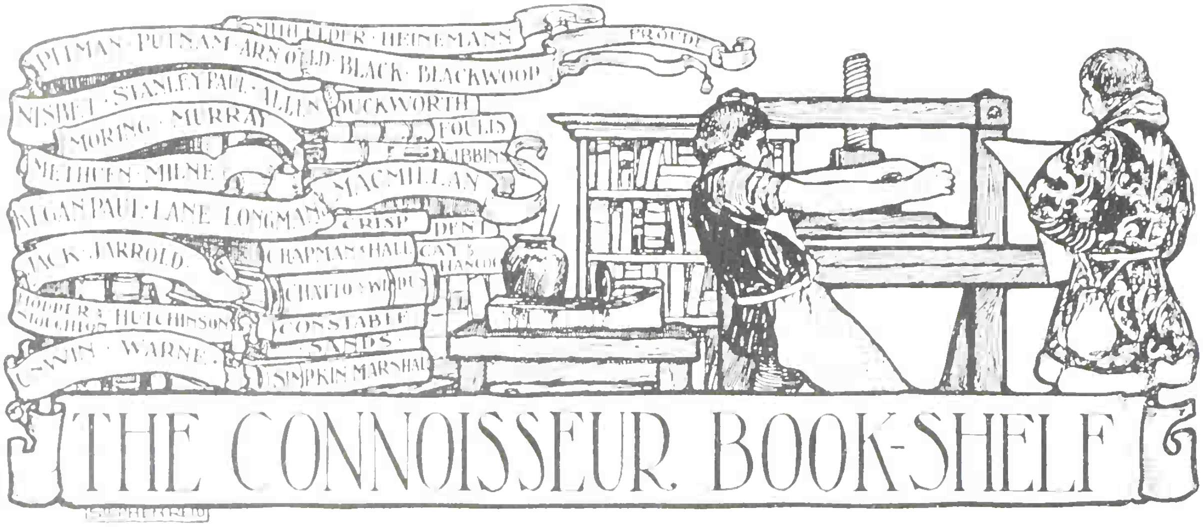
Water-colours by Mr. Warwick Goble and Lady Louisa Charteris

MR. WARWICK GOBLE'S water-colours illustrating "Japanese fairy legends," shown at the galleries of the Fine Art Society (148, New Bond Street), inevitably invited comparison with Mr. Arthur Rackham's more robust drawings, especially in the examples in which the colouring was reinforced by pen work, yet there is this essential difference between the methods of the two illustrators, that while Mr. Rackham uses colour only as an adjunct of his line, with Mr. Goble pen work is of little vital importance, and he is quite as happy when he dispenses with it altogether. Very clever and delightfully quaint were some of these fancies; the colouring was always dainty and refined, and in some instances showed great decorative charm. The water colours at the same gallery by Lady Louisa Charteris were those of a clever amateur, a little undecided in texture, but bright, pleasing, and natural.

Water-colours by Mr. Michael Armfield Sculpture by Mrs. Gervase Bailey

THOSE who went to see the so-called "Christmas Exhibition" at the St. George's Gallery in the hope of viewing a collection having special affinity to the season were disappointed, though the artistic qualities of much of the work shown may have more than consoled them. Perhaps the most attractive portion of the display was the series of illustrations to Hans Andersen by Mr. Michael Armfield. It is a pity that the reproductions of these have not been done on a larger scale, for they lose much in the translation. Mr. Armfield showed himself a sympathetic interpreter of the great Danish writer. In the same gallery was shown a collection of sculpture by Mrs. Gervase Bailey. This lady gave evidences of possessing considerable mastery of the plastic art; her portrait busts were dignified and pleasing, and many of her figures of children were charming representations of natural and unconscious grace.

PUBLIC LIB



THE CONNOISSEUR BOOK-SHELF

"Frank Brangwyn and his Work" By Walter Shaw-Sparrow (Kegan Paul, Trench, Trubner & Co., Ltd. 10s. 6d. net)

So far as fine reproductions in colour, good paper, and well set type can make it, the volume which contains Mr. Walter Shaw-Sparrow's monograph on Frank Brangwyn is everything that can be desired, while the account of the early career of the artist is thoroughly interesting. Mr. Shaw-Sparrow shows how Brangwyn came into contact with men of such widely removed ideals as Harold Rathbone, a disciple of Ford Madox Brown; A. H. Mackmurdo, the founder of the "Hobby Horse"; William Morris, and, later on, with Arthur Melville and Whistler. He travelled much, sailing before the mast on English coasting schooners, and a little later exploring Spain, the nearer East, and South Africa. Probably these varying influences, both of art and travel, had much to do in originating the seemingly conflicting phases of Brangwyn's art career. His first important works were painted in sympathy with the tenets of the Newlyn School; they were generally of the sea, low in tone, and dismal in subject. Funerals and shipwrecks had a special attraction for his brush. In these pictures Brangwyn was essentially an anecdotal painter, much of their attraction depending upon his power of rendering character and depicting with unforced realism the pathos and danger of a sailor's life. In his second phase he discarded the low tones habitual to his earlier period, and experimented in vivid and almost garish colours, which he has gradually developed into the more restrained yet more sumptuous harmonies of the present time, which assure him a permanent place among the great English colourists, and stamp him as a great decorative painter. Mr. Shaw-Sparrow himself would hardly be content with this summing up of Brangwyn's achievements, for he speaks throughout of the artist's work in terms of almost unrestrained eulogy. This in itself would not be objectionable, but it seems a great pity that in writing of a man who is now universally acknowledged as one of our leading painters, the author should be at such pains to emphasise the value of his productions by making slighting references to those of other artists. This method of criticism is always to be deprecated, especially when, as in the present instance, it is used with such freedom, and against men of such a wide variety of styles, as almost to become pointless. Thus, Mr. Shaw-Sparrow says of Brangwyn's *A Rajah's Birthday*, which was included in the epoch-making exhibition held at Whitechapel last year, "It hung in company with many good pictures that represented the history of British art during the last twenty years . . . . it was alive, while all other works were paint and skill more or less animated"; and he goes on to point out how inferior in comparison to it was the fine picture of *The Timber Waggon*, by the late C. W. Furse. Monet, Millet, Corot, Constable, Reynolds, and James Ward are among the other artists depreciated to aggrandise Mr. Brangwyn's merits. While it is true that Mr. Brangwyn does certain things better than any of these men, it is equally true that they individually attained qualities in other directions which Mr. Brangwyn could not hope to emulate. Mr. Shaw-Sparrow falls foul of most of the English art writers for not recognizing more fully the merits of the subject of his monograph, and ridicules their criticisms; in so doing he is occasionally guilty of making more questionable statements than those which he deprecates. Thus he defends the rough brush-work of Mr. Brangwyn's *Buccaneers* by stating that it was in keeping with the subject, and indignantly demanding "What accord would there have been between delicate technique and the actions of ruthless pirates?" Carrying this query to a logical conclusion, it may be presumed that Mr. Shaw-Sparrow would have expected Mr. Brangwyn to have represented British blue-jackets or pirates who were less ruthless with a more refined technique, and had the boats shown in the picture contained a bevy of young maidens in equally gaily coloured costumes, to have stippled in the work with a pencil, though in all three instances the general effect and scheme of coloration desired to be attained remained exactly the same. Mr. Shaw-Sparrow, however, has been consistent enough to write his monograph in a style which, in its picturesqueness and vigour, is akin to the technique shown in Mr. Brangwyn's pictures. It occasionally lacks clarity, and is sometimes over diffuse; but it is the diffuseness of a writer who has over many ideas, and not one who seeks to eke out a scanty supply by unmeaning verbiage. The illustrations, which are numerous, do adequate justice to Mr. Brangwyn's art, the reproductions of both colour and black and white being of exceptionally good quality.

PORTRAIT OF PRINCESS CATALINA MICAELA BY S. COELLO
FROM "STORIES OF THE SPANISH ARTISTS" (CHATTO AND WINDUS)

"Iolanthe and Other Operas"
By W. S. Gilbert
Illustrated by W. Russell Flint
(15s. net)
"French Portrait Engraving of the XVIIth and XVIIIth Centuries"
By T. H. Thomas
(15s. net)
"We and the World." By Juliana H. Ewing
(2s. 6d. net)
"Sylvia's Lovers" By Mrs. Gaskell
(3s. 6d. net)
(G. Bell & Sons)

From Messrs. George Bell & Sons come several illustrated volumes which are decidedly attractive. The edition of *Iolanthe and Other Operas* will be welcome to all lovers of Gilbert and Sullivan's works. The plates in colour are excellently reproduced from drawings by Mr. W. Russell Flint, who shows himself a sympathetic interpreter of the quaint humour of Sir W. S. Gilbert. He is a competent draughtsman, while his colour is always pleasing and not occasionally displays marked originality and a happy perception of tonal values. His illustrations to "The Mikado" are especially successful, the Japanese character of the piece, though well suggested, being not over-emphasised, so that the reader is pleasantly reminded of the Savoy opera, and does not find himself confused by ultra-realistic renderings of the scenes as they might have appeared had they actually happened in Japan. The illustrations to "Iolanthe" are very dainty and charming, while those to "Ruddigore" are conceived in a more robust style.

Mr. T. H. Thomas's *French Portrait Engraving of the XVIIth and XVIIIth Centuries* is rather in the nature of a series of monographs on the chief exponents of the art during that period, prefaced by a well-written general introduction, than a record of the plates engraved. To discuss the latter in detail would, indeed, have formed too large a theme for a volume of this size, and the writer did well to limit the scope of his subject to manageable proportions. As Mr. Thomas points out, "The French school as a whole is one of reproductive engraving." In this branch of the art it reigned supreme until towards the latter part of the eighteenth century, when the English mezzotinters eclipsed the Frenchmen in popular favour—an eclipse which has remained more or less permanent until the present day. Of late years, however, the demand for the finer French plates of the best periods has advanced by leaps and bounds; prices have proportionately increased, and it is not unlikely that during the next few years they may be doubled and trebled. The greater of the French line engravers were undoubtedly among the most capable craftsmen of their kind, and carried the art to as high a pitch of excellence as it is possible to attain. Line engraving, owing to the rigidity of its technique, allows comparatively little play for individuality, and finds its essential charm in the perfection of its technical expression, whereas in the more autobiographic arts this quality is largely subordinated to the expression of the artist's own personality. The French, as the most logical of nations, in art as well as in other things, naturally excelled in an art which was the outcome of rule and tradition, and in the course of a few years speedily surpassed their Dutch and Flemish masters from whom they first acquired the technical rudiments. The school lasted from 1625 until the beginning of the Revolution. During that period there flourished many hundreds of engravers of more or less repute, of whom some of the earlier, being before the traditions and style had become stereotyped, were the greater masters. Mr. Thomas awards the palm to Nanteuil, and though in so doing he follows the almost unanimous verdict of critics, he perhaps lays too much stress on his superiority over some of the other masters. Nanteuil owes not a little of his great reputation to the fact that he was a painter as well as an engraver, and translated many of his own works into black and white. In these he is unapproachable, but as regards his reproductive work a few of his successors are not so widely separated from him. Mr. Thomas has produced a most useful volume, which shows evidences of extensive research, and contains a large amount of information packed into a comparatively small compass. The book should form a valuable handbook to those turning their attention to French line plates.

The charming reprints of *We and the World*, by Juliana H. Ewing, and *Sylvia's Lovers*, by Mrs. Gaskell, both of which are illustrated by M. V. Wheelhouse, should form an attractive purchase to anyone who is acquainted with the works of these authors. The plates, which are reproduced in colour, are quite excellent, combining an adequate degree of realism with great decorative charm. Mrs. Gaskell's masterpiece is prefaced by a well-written introduction by Thomas Seccombe, which forms highly interesting reading.

"The Study of Dutch Painting." By Charles H. Caffin (T. Fisher Unwin 4s. 6d. net)

Mr. Charles H. Caffin tells the story of Dutch Painting in a very interesting manner, and with considerable insight and well-balanced judgment. His work takes the reader up to nearly the close of the seventeenth century—the end of the great period—and should form a most useful introduction to the study of the most modern of the older European phases of art. It has a copious index, is well illustrated, and altogether forms an admirable handbook on the subject.

"The Stories of the Spanish Artists until Goya" By Sir William Stirling-Maxwell (Chatto & Windus 10s. 6d. net)

The Stories of the Spanish Artists until Goya are taken from Sir William Stirling-Maxwell's well-known work, the selections being made and edited by Mr. Luis Carreño, and prefaced by a valuable introduction from the pen of Mr. Edward Hutton. It must be confessed that Sir William's biographies have now an old-fashioned savour; they are decorous, well-ordered records of the painters' lives, and the works they painted, but are almost destitute of enlightening criticism concerning their art. To give a page description of a picture, and then add the epithet "fine," "valuable," or "noble" was doubtless considered adequate commentary at the time the book was originally written, but the modern student requires something further. The excellent illustrations, both in colour and black and white, however, do much to atone for these shortcomings, and the well-compiled list of the chief works of the painters mentioned greatly adds to the utility of the volume.

"History of Indian and Eastern Architecture." By the late James Fergusson Revised and Edited with Additions by James Burgess and R. Phene Spiers (John Murray 2 vols. £2 2s. net)

The work by the late James Fergusson on *Indian and Eastern Architecture* has been a standard publication since its issue thirty years ago. Its great merit was in applying to Indian architecture the same principles of archæological science which had been universally adopted throughout Europe, whereby style was allowed to supersede all other evidences in determining the age of any buildings. His methods were so good that his book has served as a groundwork to all other volumes dealing with the same subject. Since his time, however, many further interesting monuments and buildings have been brought to light, more especially in the French possessions in the East, where the government have made extensive archæological surveys, and in Java, China, and Japan. These portions of the work have consequently been largely rewritten and extended, while the section devoted to Indian architecture has also received an addition of over 175 pages. Of the value of the present edition there can be no question; the wood blocks which were used in former issues show in some instances signs of wear; but so largely have they been reinforced with fresh plates, many of which are taken from excellent photographs, that the old plates only constitute a small portion of the illustrations. No one who is seriously interested in Eastern architecture can afford to dispense with this excellent work, which, now that it has been re-edited and brought up-to-date, forms a veritable encyclopædia on the subject.

"Pears' Annual," 6d. "Pears' Year-Book," 1s. (Messrs. Pears)

It is to be presumed that Messrs. Pears' *Annual* and *Year-Book* must be regarded in the light of attractive advertisements, as it is difficult to see otherwise how it would be possible to issue them for the very nominal sums at which they are retailed to the public. The *Annual*, especially, with its series of colour-plates—three large and numerous small—besides black and white illustrations, and its wealth of attractive stories by well-known writers, is a bumper sixpennyworth, and would be cheap at double or treble the price; while the *Year-Book* is replete with useful information, and will be found of greater service to the ordinary household than many far more ambitious publications.

"The Commonsense Collector." By F. Frankfort Moore (Hodder & Stoughton (10s. 6d. net)

The moral of Mr. F. Frankfort Moore's racily written book is that if a collector of furniture has sufficient taste to know a well-shaped piece when he sees it, sufficient knowledge to tell whether it is made up or genuine, and sufficient time on his hands to go into out-of-the-way places bargain-hunting, there is no need for him to enlist the services of an expert (unless, indeed, he wants exceptionally fine specimens. Mr. Moore himself, during the twenty-five years he has been collecting, has accumulated a large number of good pieces at prices which would make the ordinary West End dealer gasp with envy. The account of his experiences makes an interesting volume, in which some valuable expert information is given. One wonders, however, if the most valuable information of all has not been withheld—that relating to the pieces which the author bought as old and found afterwards were ingenious fakes. If Mr. Moore has escaped such incidents, he is luckier than most experts. The tyro who followed in his footsteps would probably find the venture more productive of experience than profit. The work is illustrated with numerous plates taken from photographs of Mr. Moore's own collection, which are neither remarkable for their detail nor their clearness.

"DIANA OF THE UPLANDS" BY CHAS. W. FURSE FROM "ONE HUNDRED MASTERPIECES OF PAINTING" BY R. C. WITT (METHUEN)

"Reminiscences of Rosa Bonheur"
Edited by Theodore Stanton
(Andrew Melrose 12s. 6d. net)

MR. THEODORE STANTON'S *Reminiscences of Rosa Bonheur* would have been more welcomed in England ten years ago than it is to-day. There are few artists who have been successful in their life-time whose reputation does not suffer at least a temporary eclipse after their death. That of Rosa Bonheur is no exception to the rule. Her art bulks less largely in the public eye than when she was living; there is no longer the same popular demand for the engravings after her pictures, and the latter are fetching smaller prices. A few years hence, when the phases of art at present popular have lost their novelty, there may be a revival of interest in the work of the gifted artist who on all sides was acknowledged to be the chief woman painter of her time. On her shoulders may be said to have fallen the mantle of Sir Edwin Landseer. Many of her successes were achieved while he was at the height of his reputation; but it was not until after his death that she became the most popular of living animal painters with the British public, who always showed more appreciation for her work than the artist's compatriots. The reminiscences reveal Rosa Bonheur to be one of the most delightful characters of artistic history. She was free from professional jealousy, and could praise her rivals with whole-hearted enthusiasm. Though her pictures fetched huge prices, she was very lenient in her transactions with dealers, in one instance refunding a man 40,000 francs for a picture he had purchased and could not sell, and telling him to keep the work; and in another declining to share any of the profit which a dealer made by selling one of her paintings for over three times the amount he paid her for it. Her love for art always came before her desire for pecuniary gain or personal honours, and this is why her large version of *The Horse Fair* hangs in a New York Gallery instead of belonging to the French Government. The latter had actually ordered it, but the Minister of Fine Arts wished her to make some slight alterations which Rosa Bonheur thought would damage the picture, and so she annulled the contract rather than execute them. Many interesting anecdotes are introduced into the reminiscences, which should be read by all who take an interest in the art of the nineteenth century. A number of illustrations of the artist's works and sketches add much to the interest of the volume.

"Piranesi." By Arthur Samuel (B. T. Batsford 12s. 6d. net)

THE etchings of Piranesi are now in little demand. They are almost too large for hanging; they were issued in such prodigious quantities as to make little appeal to the collector of rarities, and they possess only an archæological interest for the general public. It may be hoped that Mr. Samuel's book will do something to revive the taste for these works, which, if somewhat too facile in their execution and wanting in variety of style, possess unquestioned merit, and were largely instrumental in introducing the feeling for classical architecture and design which resulted in the work, among others, of Adam, Chippendale, and Sheraton. Mr. Samuel's monograph is interesting, if somewhat unduly extended. One occasionally loses sight of Piranesi for whole pages at a time, while the author entertains us with his views on modern English architecture, or gives us lengthy accounts of people who happened to be contemporaries of the etcher.

"Hogarth." By Edward Garnett
"Blake." By G. K. Chesterton
(Duckworth & Co. 2s. each net)

THE latest little volumes of the "Popular Library of Art" are constituted by monographs on *Blake*, by G. K. Chesterton, and *Hogarth*, by Edward Garnett. Mr. Chesterton's work is more suited for readers who know something about Blake than for those who are wholly ignorant. He is original and always fascinating, but his brilliance is that of a firework display, dazzling rather than illuminative. Mr. Garnett is a surer though less interesting guide. His criticisms on Hogarth's works are thoroughly well informed, and if he is disposed in his summing up to give the artist a higher rank in art than that to which he is entitled, he places sufficient evidence before the reader to enable the latter to form an independent judgment.

"Hogarth" and "Watteau." By C. Lewis Hind
"Ingres." By A. J. Finberg
"Murillo." By S. L. Bensusan
"Watts." By W. Loftus Hare
(T. C. & E. C. Jack. 1s. 6d. each net)

Hogarth, too, is the theme of one of the "Masterpieces in Colour" series from the pen of Mr. C. Lewis Hind, who also contributes the monograph on *Watteau*. In this beautifully mounted series the illustrations in colour form the great attraction. Those of the *Hogarth* are excellent, "The Shrimp Girl" especially being a marvellous piece of lithographic rendering. Throughout the other books a very high general average is maintained, and even the one or two plates which fall below it would, if seen among other company, be pronounced good work. The letterpress varies considerably. Mr. Hind writes easily and picturesquely in both his monographs, but the *Watteau* is decidedly the better. In it he has submerged his own personality in that of the artist, and the result is a vivid and sympathetic account of the latter and his works. Hogarth apparently failed to interest Mr. Hind so completely, and the reader is wearied with continued digressions. Mr. Finberg's *Ingres* is a thoroughly satisfying piece of work, interesting, clear, and coherent, without a word that one would wish omitted. In *Murillo* Mr. S. L. Bensusan has found a congenial theme, and writes with ease and critical knowledge. The *Watts* of Mr. W. Loftus Hare leaves one with a feeling of incompleteness; of Watts the man and Watts the teacher he has much to tell us, and tells it well; but on Watts the painter he is almost completely silent. This is an unfortunate omission. The artist has been acclaimed by some of his admirers as one of the greatest colourists of all time, while an opposing critic has unkindly likened him to "a sort of modern Veronese in treacle and gingerbread." Surely it was Mr. Hare's duty to give us his views on such a vexed question.

"Chats on Autographs." By A. M. Broadley (T. Fisher Unwin 5s. net)

THIS, the latest issue of the excellent "Chats Series," is surpassed by none of its predecessors in utility or interest. Mr. Broadley writes with the authority of a collector of long experience, and though his remarks are couched in a chatty vein, forming delightfully easy reading, they contain much valuable and solid information. The volume is divided into handily arranged sections, is well indexed, and richly illustrated with many facsimiles of characteristic letters and documents. It altogether forms a work that every serious autograph collector would do well to add to his library.

"A Lady of Mettle" By Dorothea Moore 5s.
"General John" By Evelyn Everett Green. 1s. 6d.
"Jeff's Charge." By Charles Herbert. 1s.
"The Boy's Book of Chivalry" By Hammond Hall. 3s. 6d.
"By Summer Seas and Flowery Fields" By T. Carreras. 2s. 6d. net
(Partridge)

FIVE books for children of varying ages, issued by Messrs. S. Partridge & Co., should aid many grown-ups to a solution of the annual problem of what to give their juvenile relatives for presents. Among them are fare for all palates—an exciting tale of Jacobean adventure in *A Lady of Mettle*; two tales of modern days equally readable in *General John*, a tale of a boy scout; and *Jeff's Charge*, a pathetic story with a happy ending; while *By Summer Seas and Flowery Fields* will serve to introduce many a young student to natural history; and *The Boy's Book of Chivalry* presents real history in a guise more fascinating than any romance. All the books are well illustrated, the plates in colour being especially good and clearly printed.

"Chicken World." Drawn by E. Boyd Smith (G. P. Putnam's Sons)

Of beautiful books for children there are no end. One that will charm the youngsters by its humour and fascinate their grown-up relatives by its art is *Chicken World*, illustrated with twenty-eight full-page plates in colour, from the designs of E. Boyd Smith. Wonderfully true to life are these comic renderings of the denizens of the poultry-yard, as well as being marked by a fine sense of colour and decorative effect suggestive of Japanese influence.

"Rumbo Rhymes; or, The Great Combine." A Satire Written by Alfred C. Calmont. Rendered into Pictures by Walter Crane (Harper & Brothers)

Mr. Walter Crane was a pioneer of decorative art while many of its present distinguished exponents were still in their cradles. His latest work, a series of illustrations in colour to *Rumbo Rhymes*, by Alfred C. Calmont, exemplifies all his old mastery over line and colour, and perhaps an even greater respect than formerly for naturalistic fidelity. The reproductions are exceedingly good, and if the verse is not so fascinating as Mr. Crane's designs, it at least runs easily and fluently.

"One Hundred Masterpieces of Painting" By R. C. Witt. (Methuen & Co. 10s. 6d. net)

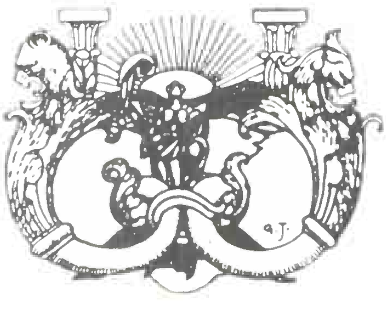
An anthology of pictures beginning with the works of the early primitives of the fourteenth century and including within its scope examples of the decorative impressionism of Whistler and the breezy naturalism of Charles W. Furse is an undertaking which, to be carried out satisfactorily to all readers, would require a far more numerous selection of subjects than the hundred chosen by Mr. R. C. Witt. Yet granted the necessity of the limitation to the hundred, there seems no doubt but that he has done his task remarkably well. Everyone would doubtless miss the inclusion of favourites which have been omitted; but no competent critic would seriously question the claims of any of the pictures reproduced to be regarded as masterpieces. Perhaps Mr. Witt has been a little liberal in regard to some artists, and a better representative of Millais might have been found than *Sir Isumbras at the Ford* mounted on his unpicturesquely long horse; but these are minor details. In a work of this nature what is of almost equal importance to the selection of the pictures is the writing of the critical descriptions which accompany them. Of necessity these must be rather dogmatic, yet unless dogma is tempered with discrimination and supported by fact, it is apt to cause a reaction in the mind of the reader against the merits of the work described. Mr. Witt has proved equal to the task, and his notes are a model of good style, concise, informative, and interesting. In an introduction to the book of over fifty pages he gives a brief account of the rise of the various schools in Europe which are represented in the work, which clearly places before the reader their different aims and achievements. The illustrations, for the most part, give a wonderfully good idea of the original pictures, reproducing the detail and general effect with great fidelity. It is unfortunate that

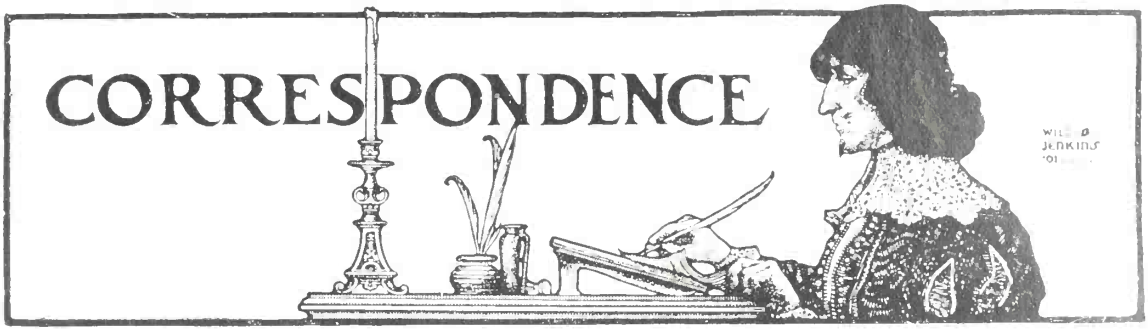
ROSA BONHEUR BY CONSUELO FOULD, MARQUISE DE GRASSE
FROM "ROSA BONHEUR'S REMINISCENCES" (THEODORE STANTON, MELROSE)

the photogravure frontispiece is one of the poorest in this respect, and hardly forms a fair sample of the other contents of the volume.

"John Lucas, Portrait Painter" Arranged by his son, Arthur Lucas (Methuen. £3 3s.)

To the filial devotion of Mr. Arthur Lucas we owe the large and sumptuously mounted volume containing the memoir of his father, John Lucas, the well-known portrait painter. The illustrations to this are especially good; they are seventy-two in number, many of them being full-page plates, and form an interesting portrait gallery of many of the well-known personages who lived during the reign of William IV. and the earlier portion of that of Queen Victoria. The memoir itself is hardly so interesting. Lucas lived a singularly placid and uneventful life, and though he mixed with great people it was strictly in his professional capacity, and his correspondence with them, of which there is much recorded, is almost wholly confined to his commissions. He commenced his art career as an engraver, being bound apprentice to Samuel Reynolds in 1821. This was a year later than that other Lucas—the clever and ill-fated David—was bound to the same master. The two Lucases, who, though of the same name, were unrelated, must have worked side by side for six years; but no mention is made of David, who, after mezzotinting his immortal plates after Constable, was destined to be buried in an unnamed pauper's grave at Fulham Workhouse. The plate of *Donna Maria, Queen of Portugal*, after Lawrence—not Laurence, as it is spelt on the reproduction—which John Lucas made a few years after he had become a master engraver shows that if he had kept to mezzotinting he might have attained to even more distinction as an exponent of the black and white art than as a painter. It is rich, brilliant and well-drawn, and as Mr. Arthur Lucas suggests, will bear comparison with the other engravings of the same series—the well-known Lawrence work—which were executed by another of his fellow apprentices with Reynolds—Samuel Cousins. Lucas, however, turned his attention to portrait painting; he had the knack of producing attractive likenesses, well drawn and distinguished by pleasant colour, which, while never attaining great excellence, held their own with those of Grant, Graves and the other fashionable artists of the period. His *clientèle* soon included many of the greatest personages of the land. He was practically painter-in-ordinary to the Duke of Wellington, and was honoured with the patronage of royalty. He had more commissions than he could execute, and if in the latter part of his career he turned his attention to general painting, it was rather to escape from the tedium of perpetual portraiture than from lack of sitters. The most untoward incident of his professional life was the rejection of the first of his portraits of the Duke of Wellington, of whom he painted nearly a score, by the Academy. Lucas resented this in his mild way, and though he was a constant contributor, never attempted to seek membership. The memory of his art will be perpetuated by the several specimens now hanging in the National Portrait Gallery; though never great it was always refined and pleasing. When the pendulum of fashion swings round, and the best of the Victorians become old masters, if only of the minor kind, it is probable that his pictures will be more sought after. In the meanwhile we must be grateful to Mr. Lucas for a piece of conscientious biography, the utility of which is considerably enhanced by the very complete list of the painter's principal works.





CORRESPONDENCE

Special Notice

Enquiries should be made upon the coupon which will be found in the advertisement pages. Whilst, owing to our enormous correspondence and the fact that every number of The Connoisseur Magazine is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., The Connoisseur Magazine, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

Crown Derby Plates and Teapot.—A2,953 (Taunton).—We are afraid that without some further particulars it is impossible to give a valuation of the plates and teapot. The former may be worth anything from 5s. each and the latter anything from 10s.

Oak Settle.—A2,660 (Bury).—The photograph represents an old oak settle of seventeenth-century English. Its value at present is £14 14s.

Grandfather Clock, etc.—A2,670 (Mevagissey).—It is difficult to give a reliable opinion of this old clock by Marwick without an inspection of the article, or at least a photograph. There was a James Marwick admitted to the Clockmakers' Company in 1692. Your long-case clock, therefore, is probably in a Queen Anne walnut case, and its value is from £20 to £30; if inlaid, its value is greater. The walnut chair, with presumably a cane seat and back, and top surmounted by two cherubs supporting a crown, is typical of those made in the time of the Stuarts. Probably this dates back to Charles II. Its value is from £20 to £25 if in good condition and in its original state. We are sorry we can make nothing of your description of the mirror. A photograph would be a great help.

Clock and Bronzes.—A3,000 (Ormskirk).—The clock and bronzes shown in your photograph are Victorian. At present they would not be much sought after. The Marly horses, if real bronze, are worth from £6 10s. to £8 10s., according to size, and the clock and figures, perhaps, £10, subject to finding a purchaser.

Chairs.—A3,012 (Wigan).—The chairs referred to in your photograph are late Sheraton, and although beautifully made, they are not of great value. The single chairs, if in good condition, are worth from 30s. to 40s.; the armchair about 55s. to buy.

Hogarth's "Marriage à la Mode."—A3,098 ([illegible]).—The value of the set of Hogarth's *Marriage à la Mode* as described is little more than 10s.

Mezzotint by W. Vaillant.—A3,157 ([illegible]).—The mezzotint of the scene in a farmhouse kitchen by W. Vaillant is worth from £1 10s. to £2.

Coin found in Ruins of Goa, dated 1787.—A3,197 (Morpeth).—Your coin would probably only be worth a little more than its value as old silver.

"Cries of London."—A3,308 ([illegible]).—The plates of the *Cries of London* were so extensively reproduced from time to time that it is quite impossible to tell the numbers which were originally issued. You will find full particulars about them in *The Cries of Wheatley*, by W. Roberts, which forms the extra number of The Connoisseur Magazine, lately published. The set of thirteen plates of the Cries by F. Wheatley were sold within the last few years by Messrs. Henry Graves & Co., at Pall Mall, at thirty guineas. We believe the [illegible] at present the [illegible].

French Chairs.—A3,310 (Bristol).—It is almost impossible to give an opinion on French furniture from a photograph, because its value depends largely upon the tapestry with which it is covered. These chairs are Louis XV. in design, and if the tapestry is old they are of considerable value. The best method of disposing of them would be by sending them to Messrs. Christie's auction rooms in King Street, St. James's, S.W. They should on no account be sold without reserve, and if Messrs. Christie accept them to be sold in their rooms, you should be guided by them as to a proper reserve price.

Race Prints.—A3,363 ([illegible]).—The original prints of "Epsom," "Newmarket," and "Ascot Heath," [illegible] drawn and engraved by Pollard, should be worth about £25 each.

"Rudiments for Drawing the Horse."—A3,380 ([illegible]).—The value of your book is only 10s.

Panorama of Funeral Procession of Duke of Wellington.—A3,358 ([illegible]).—From your description a panorama of this kind might be worth from £4 to £5 5s.; but we can hardly tell definitely without actually seeing the panorama.

Jug.—A3,404 ("X.Y.Z.," Davenport).—Judging from your description, the jug appears to be Davenport; but the mark on [illegible]. We should place its value at about 15s., but could give this more satisfactorily if we were able to see the jug itself.

Vases.—A3,414 (Guildford).—These vases in china are certainly modern. They may be Paris work of the last thirty or forty years, and so possess little collector's value. As decorative items they are worth £5 or £6. This is of course a very provisional valuation; for it is impossible to be very precise without actual examination of the vases.

Pewter Tureen.—A3,422 (Newport).—The pewter tureen is modern work, and so possesses little commercial value.

Plaques.—A3,426 (Dundee).—We are afraid it is quite impossible for us to give any opinion on the plaques without seeing them.

Paintings on Glass.—A3,401 (Reading).—The paintings on glass by W. E. Walker belong to the end of the eighteenth century, and command only a moderate price. The value of a pair of average paintings would be about 35s.

Books.—A3,458 ([illegible]).—None of the books would have a commercial value. The [illegible] only worth about [illegible].

THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT

Special Notice

THE CONNOISSEUR MAGAZINE has a Genealogical and Heraldic Department under the direction of a well-known genealogical writer. The English ancestry of American emigrants has been made a speciality, and we have in our possession some thousands of unpublished clues, from the public records which have been long sought for by Americans. Fees will be quoted on application to the Heraldic Manager, 95, Temple Chambers, E.C.

[The idea that inquiry into one's family history is an idle pursuit, tending to foster pride, has passed away, and it is now thought that a study of ancestry may prove helpful, and give practical lessons in many ways. This being so, an account of the various materials from which a genealogist traces pedigrees may be of some interest. After Wills and Parish Registers by far and away the most important are Chancery Proceedings, for the records of this Court are a veritable gold-mine to the genealogist. Of these documents it has been said that they record not only the names and descriptions, relationships, and descents of the parties concerned, but their very words. These records commence in 1377, and continue to the present time. It may be imagined that only the affairs of the well-to-do can be obtained from these pleadings, but this was not so; and it has been laid down that any family which ever owned an acre of land must have had a chancery suit at some time or the other.]

ANSWERS TO CORRESPONDENTS

B. TELL.—The Butler family of Poland appear to have left England early in the seventeenth century, and became of some prominence in Warsaw. The arms borne by them are, however, distinctly different from those of the Ormonde family, chief of the Butlers in Ireland, being *Gules, a [illegible] or, [illegible] of fleurs [illegible]*.

"GOLDEN MILITIA."—The Order of the "Golden Militia," or "Golden Spur," recently conferred on the Duke of Norfolk by Pope Pius X., is considered to be one of the most ancient of the Pontifical Orders. Under new regulations issued in 1905, it has been separated from the Order of St. Sylvester, with which it was for a time united, and is now very rarely bestowed, the Duke of Norfolk being only the fifth recipient of the honour.

GILBERT.—John Gilbert, Archbishop of York 1757-1761, was not the son of John Gilbert, Fellow of Wadham College, Oxford, and vicar of St. Andrew's, Plymouth, as stated in the *Dictionary of National Biography*, but his grandson, being son of John Gilbert, Warehouse Keeper to the East India Company, who died 28th May, 1732, and whose death is announced in the *Gentleman's Magazine* as that of the father of the Dean of Exeter. (The Archbishop was Dean there 1726-1740), and was married at [illegible] Chapel, [illegible] 1st Sept., 1700, the licence for both being granted 18th Oct., 1694.

"[illegible]."—It was in January, 1786, that a patent was granted, at the instance of Lord Sydney, to [illegible] Cumming, for [illegible] power and [illegible] [illegible] and [illegible] of [illegible] and Defender [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the *Fortune* [illegible].

PHILLIPS DESCENT.—The arms in question are identical with those granted to Henry Phillips, of London, merchant, and the right to them only belongs to his heirs and descendants. In heraldic terms they are described as *Gules a lion rampant or, on a chief argent two [illegible] sable*.

A. R. D.—The Registers of Olney published by the Buckinghamshire Parish Register Society in 1907 do not begin until 1665; but it is evident that a volume commencing in 1604 was in existence about seventy years ago, when Lipscomb wrote the *History of Buckinghamshire*, as he gives extracts from it. The whereabouts of this early register book is not now known; but we understand that some ancient parish records were burnt by the local authorities about half a century ago, and this register may have been amongst them.

LOVELACE.—The date and place of death of Col. Francis Lovelace, the Royalist Governor of Carmarthen, 1664-5, is not known with any certainty; but it is not improbable that he was identical with Francis Lovelace, of Baltimore, Co. Maryland, whose will was proved there 10th May, 1684, and in which he mentions his "cousin Charles Gorsuch." Charles was the son of Rev. John Gorsuch, rector of Walkern, Co. Herts., and his mother was Anne, daughter of Sir William Lovelace, father of the above Col. Francis, and of Richard Lovelace, the celebrated cavalier poet, author of the well-known lines—

> "Stone walls doe not a prison make,
> Nor iron bars a cage."

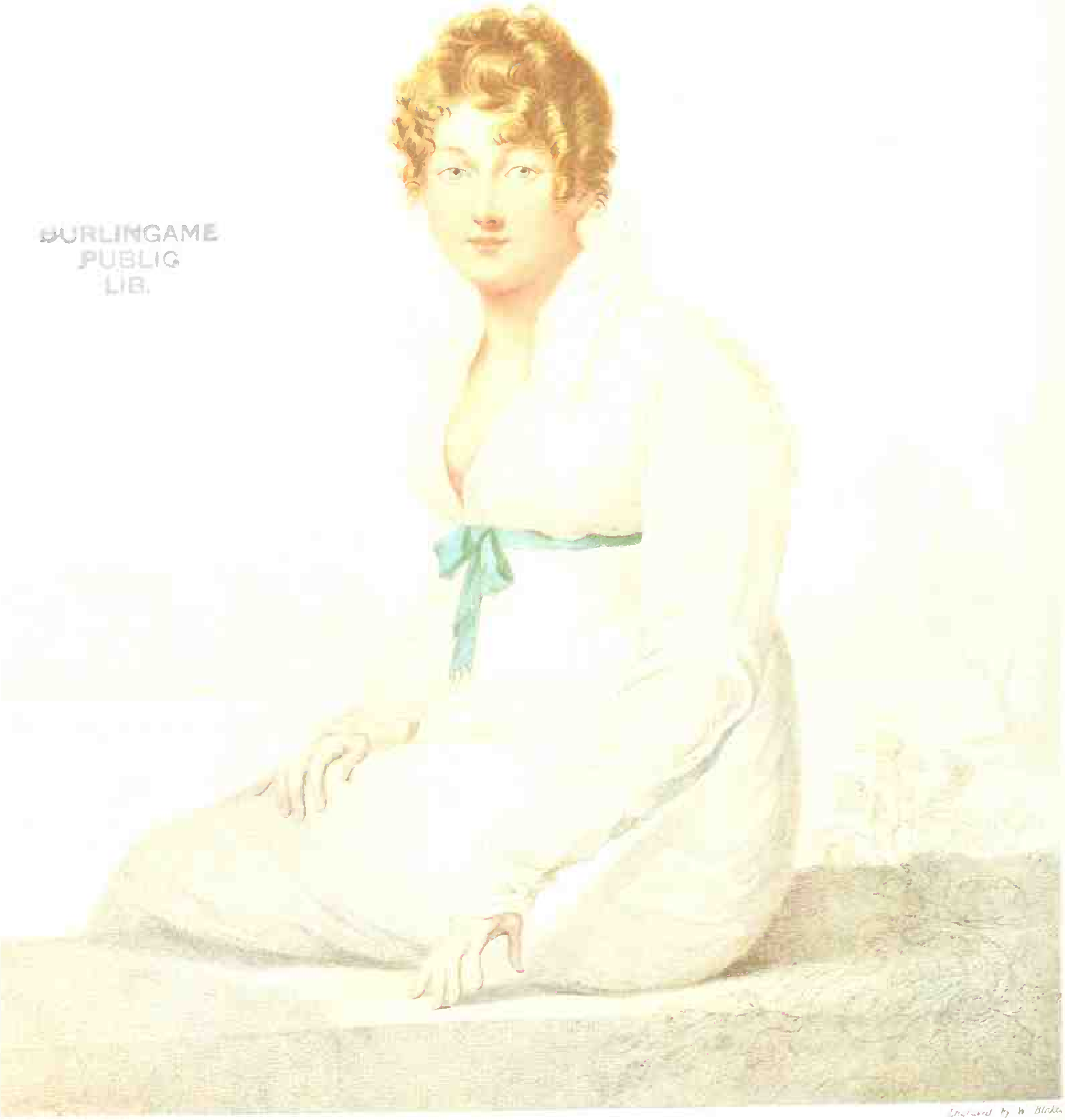
And it is known that Anne, widow of the Rev. John Gorsuch, died in Maryland. In a poem by Richard, entitled "Advice to my best Brother, Col. Francis Lovelace," the following lines occur:—

> "Frank, ... trust not too far
> Thyself to waving seas . . . .
> . . . .
> "Yet settle here your rest, and take your state,
> And in calm halcyon's nest ev'n build your fate;
> . . . .
> "Frank, [illegible], why art at cost?"

From which it would appear that the poet was endeavouring to dissuade his brother from a projected departure from England.

BURLINGAME
PUBLIC
LIB.

BURLINGAME
PUBLIC
LIB.



Drawn by Huet Villiers

Engraved by W. Blake

Mrs. Q

[illegible]

CHINESE PORCELAIN

Mr WILLIAM HESKETH LEVER'S COLLECTION OF CHINESE PORCELAIN

BY Mrs WILLOUGHBY HODGSON

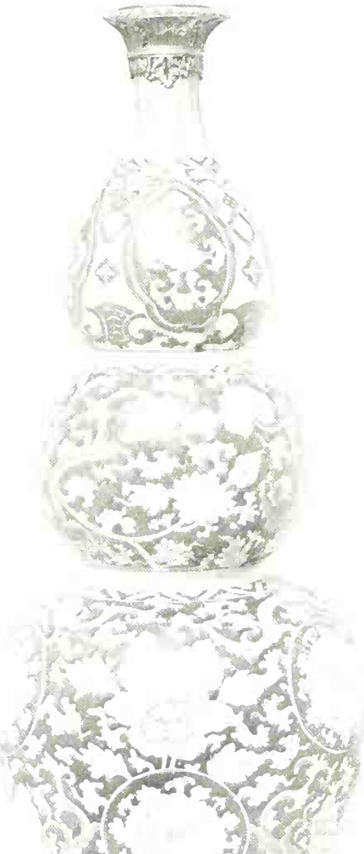
Part II.—Blue and White

We first hear of blue porcelain from old Chinese documents dating back to the tenth century, when that poetic and artistic soul, the Emperor Chih-Tsung, gave an order that all articles made for use in the palace should be "of the azure tint of the sky after rain, as it appears in the interval between the clouds." This was the wonderful Chai ware, described as being of such great beauty that small fragments were cherished as jewels mounted in gold or strung upon silk. No known example of this porcelain exists; but there is little doubt that the beautiful single-glaze blues of the Sung dynasty owed their origin to attempts to copy the Chai ware.

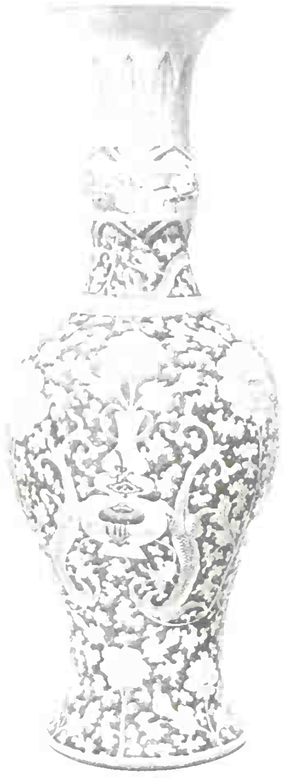
Cobalt blue was introduced into China by the Arabs in the tenth century, where it was first used in the preparation of single glazes. Towards the end of the Sung dynasty, it is quite possible that an attempt at blue and white porcelain had been made. This was considerably developed during the Yuan dynasty (1260-1367); but it has been truly said that the Ming dynasty (1368-1643) was *par excellence* the blue and white period of Chinese ceramic art.

It is to the intimate connection between the Chinese and Persian courts, at a time when both these countries were ruled by one family of Mongol khans, that blue and white porcelain can be traced. The Emperor Kublai Khan (1260) was for his time a remarkably enlightened ruler, the luxury of whose court was admirably described by the great thirteenth century Venetian traveller, Marco Polo. It would seem that much was done by this Emperor to encourage trade between China and Western Asia. About this time [illegible] decorated [illegible] upon a white ground were imported into China from Persia and Syria. These were copied by the Chinese in porcelain, whilst the Persian [illegible] pieces of Chinese blue and white. Later on large quantities of the blue and white were shipped from China to the Persian Gulf, [illegible] the Persian [illegible], and there is a great similarity in the floral patterns of this and in that found upon Persian pottery of the same date. Much of this early blue and white eventually found its way to Europe by means of Portuguese and Dutch traders in the sixteenth and seventeenth centuries.

The Chinese gave the name



No. I.—MAGNIFICENT VASE, TRIPLE GOURD SHAPE, BLUE AND WHITE. HEIGHT, [illegible] INCHES



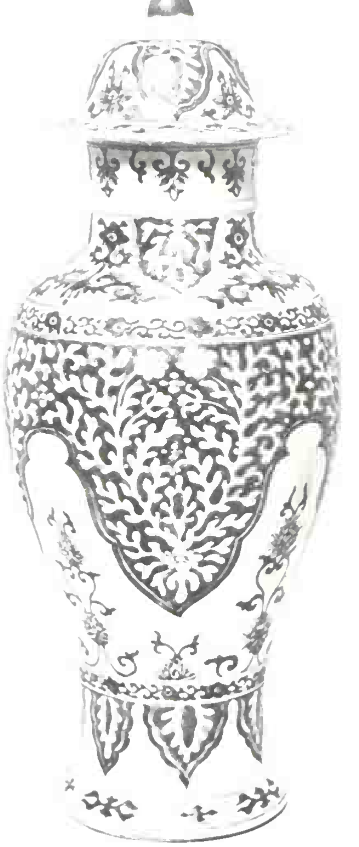
NO. II.—ONE OF A PAIR OF [illegible] VASES, WHITE PORCELAIN AND BLUE [illegible] WHITE [illegible] INCHES

Chien chin pai ti to this kind of porcelain, meaning "blue flowers, white ground." During the Ming dynasty there seem to have been two distinct kinds of blue: the first a pale grey shade, put on with a fine brush, and applied somewhat sparingly. Of this the ewer at South Kensington decorated with outlined figures on horses and mounted in Elizabethan silver-gilt is a specimen. The second is a pure sapphire tint, with some of the mottled tone used during the latter part of the eighteenth century. The decoration is generally traced in outline, sometimes in a dark slaty blue closely resembling black, the outlines being filled in with flat washes, which frequently overspread the lines.

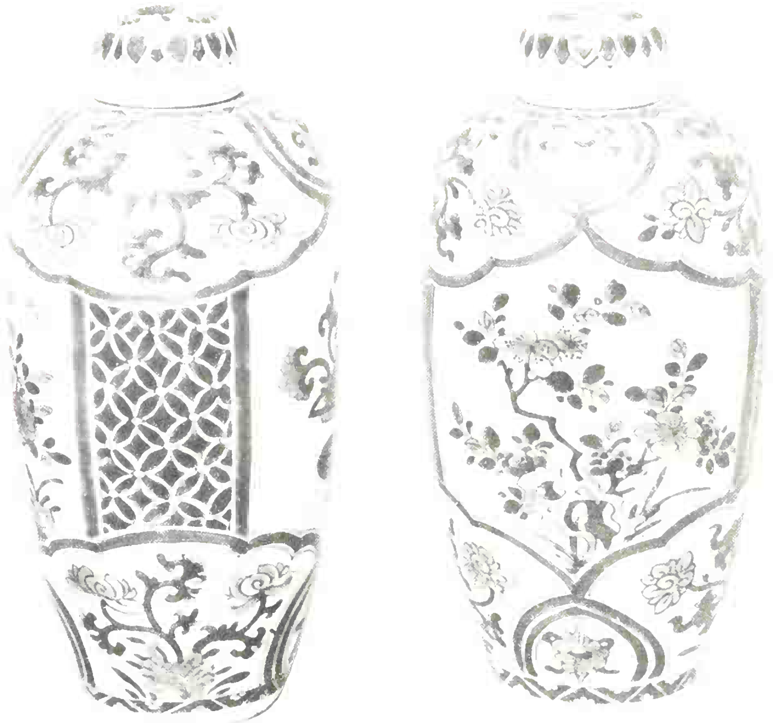
During the reign of Wan-li (1573-1619) the direct importation of Chinese porcelain into Europe began, and it is pieces made in this reign which were so highly prized during the Elizabethan and Stuart periods, specimens of which were cherished in the Cecil family until comparatively recent years, and some of which may now be seen in the Pierpont Morgan loan collection at South Kensington.

Large quantities of blue and white were also exported to Holland at an even earlier period, and of these the Dutch made excellent copies in enamelled Delft ware. It would appear that in this country the decorative qualities of Chinese blue and white found ready appreciation amongst Dutch artists of the day. Thus we may see in Dresden a large picture by Frans Snyders (1579-1657) in which appear eight bowls and plates decorated in the pale greyish blue of the early Chinese. At the Louvre there is also a painting by Willem Kalf (1619-1693) in which a fine ginger jar with beautiful blue ground and white decoration will be observed. It is interesting to note that the old Dutch artist did not introduce any other kind of porcelain into his picture.

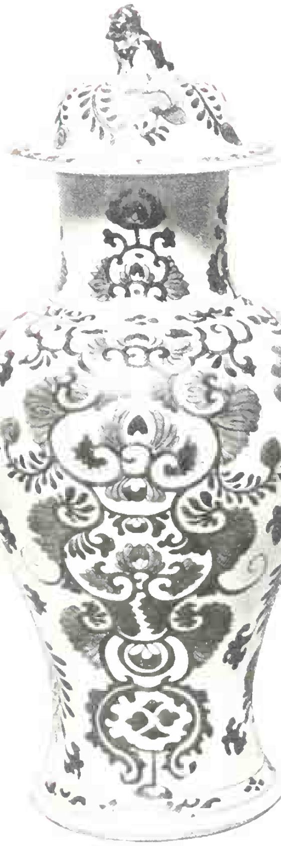
Official Chinese documents prove that about the middle of the sixteenth century no less than 105,770 pairs of articles in porcelain were ordered in one year for the use of the Emperor, the censors of the day making a serious protest against such "wholesale production" of "mere articles of luxury." The late Dr. Stephen Bushell considered that this wholesale production might account "for the abundance of porcelain of this date in Pekin, where a street hawker may be seen with sweetmeats piled on dishes over a yard in diameter, or ladling iced syrup out of Ming bowls, and there is hardly a butcher's shop without a large Ming jar—generally broken, it is true—on the counter, for throwing in scraps of meat."



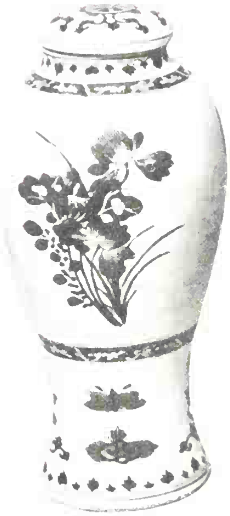
NO. III.—ONE OF A SET OF FOUR MAGNIFICENT BLUE AND WHITE VASES AND ONE BEAKER HEIGHT [illegible] AND 12 INCHES



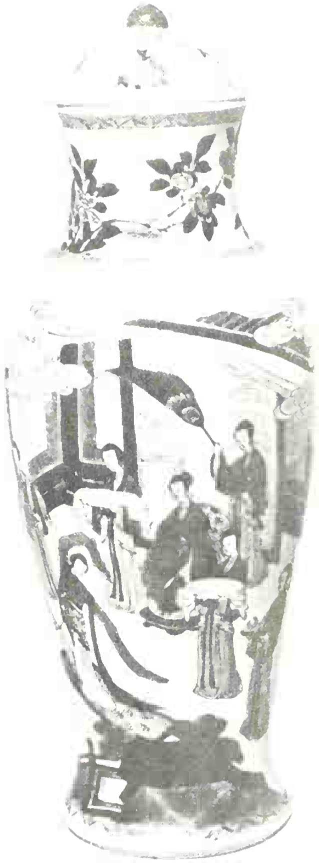
No. IV.—ONE OF A SET OF THREE COVERED VASES. BLUE AND WHITE. HEIGHT, [illegible] INCHES



No. V.—ONE OF A SET OF THREE COVERED VASES AND TWO BEAKERS. BLUE AND WHITE. HEIGHT, 21 INCHES



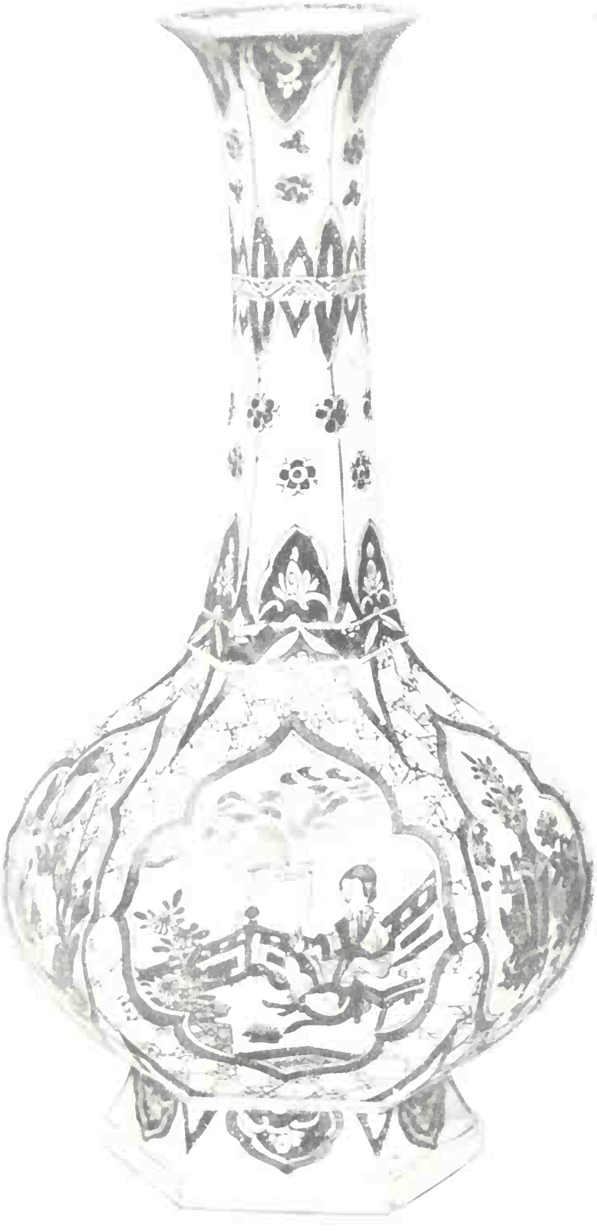
No. VI.—ONE OF A SET OF THREE COVERED VASES. BLUE AND WHITE. HEIGHT, 12 INCHES



No. VII.—ONE OF A SET OF THREE VASES AND TWO BEAKERS. BLUE AND WHITE. HEIGHT, [illegible] INCHES

Mr. Leyer is the possessor of a beautiful specimen of Ming blue and white in a remarkably tall vase of gentle section bulging at the centre, the shape being the counterpart of a similar vase in the British Museum, which bears the inscription upon the upper edge, *[illegible]*, which would make the date between the years 1573 and [illegible], to which period I think Mr. Leyer's vase may be assigned. It has all the Ming characteristics, somewhat rough potting, pitted dull glaze, and the blue "washes" enclosed in darker outline. Nevertheless, it is a piece which appeals strongly to lovers of Ming blue and white, to whom its very imperfections lend a charm.

During the reign of K'ang Hsi (1662-1722) blue and white porcelain came to perfection, and the standard of excellence was maintained during the reign of his son, Yung Chen (1723-1735). It is to these reigns that Mr. Leyer's magnificent collection of blue and white may be assigned. During the latter part of the reign of the Emperor Ch'ien Lung (1736-1796) the Chinese potters considerably [illegible] their attention to the [illegible] [illegible] of the Europeans, so it is remarkable that the blue and white of this period does not attract the serious collector.



NO. VIII.—BLUE AND WHITE [illegible] VASE WITH [illegible] HEIGHT 12 INCHES

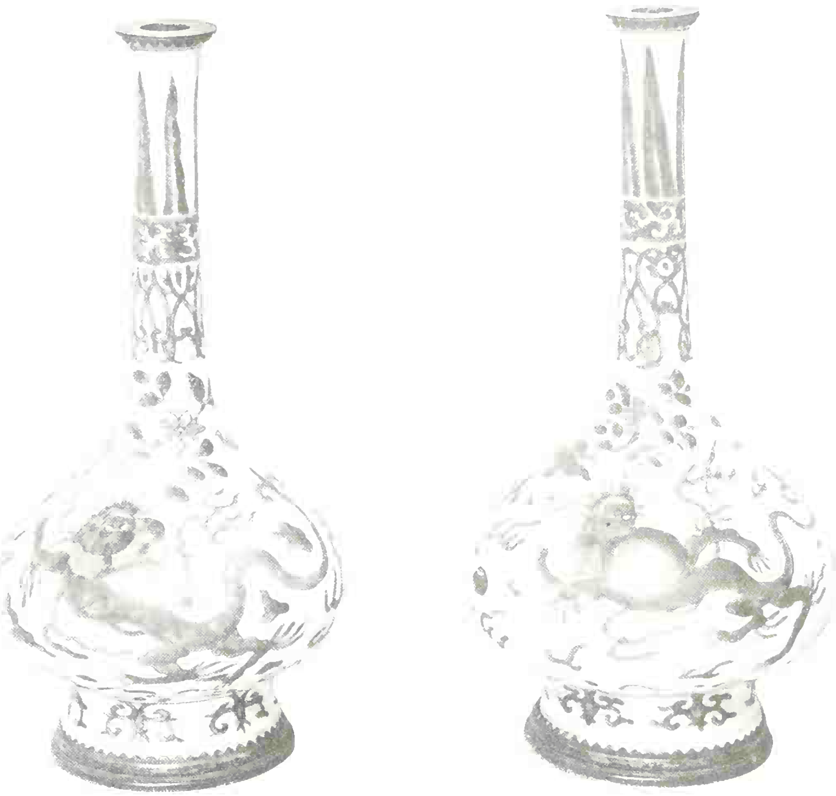
There is one essential difference between the finest Ming and the finest Ch'ing blue and white as compared to the attempts in European porcelain on the same lines, namely, that whatever the shade of blue used, the white body is always in tone, and thus the colour presents a porcelain appearance that seems to be part of a harmonious whole.

The dull washes of earlier days gave place during the K'ang Hsi period to that new form of painting so admirably described by Mr. R. L. Hobson as "laid on in graded depths of vibrating sapphire tint." The body also was of exquisite quality, and the glaze so brilliant, that the finest specimens have an appearance as if they had just been drawn from running water.

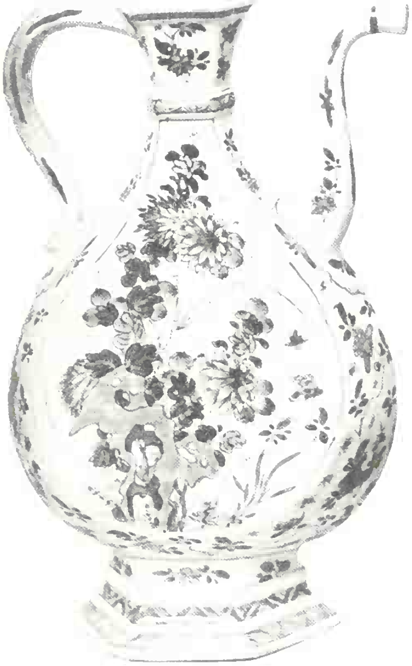
In our first illustration may be seen a magnificent blue and white vase of the K'ang Hsi period. Triple gourd in shape, it stands 30 inches high, and is surmounted by a finely chased gilt rim. This is one of several pieces in this collection in which the scheme of decoration takes the form of both blue upon white and white upon blue. Thus the top bulb has four blue panels with conventional designs in white divided by lines and scrolls of blue upon white; the second and third bulbs showing conventional flowers and leaves in white upon blue, and dragons with blue scales upon white. The colour of this vase is a pure sapphire.

In No. ii. we have a similar kind of decoration in a paler shade of blue. Round the neck is the pointed leaf border described by the late Mr. Gulland as "sweet flags," used to warn off bad spirits, below which is a band of sacred emblems in blue upon white edged with conventional borders. Under this are dragons and cloud forms in white upon blue. The body of the vase is covered with conventional flowers, foliage, and vases in white upon blue, whilst the vases are ornamented with emblems in blue, and are supported by dragons with blue scales upon white. This beautiful vase is 24 inches high.

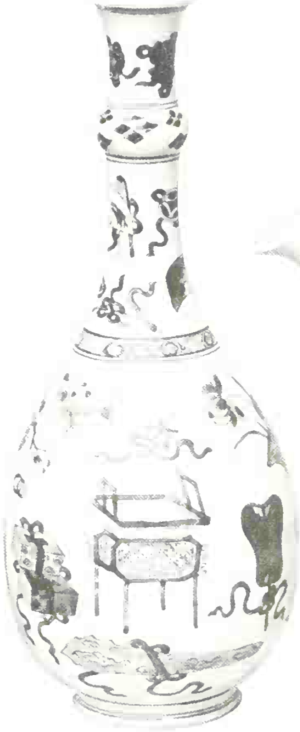
The same charming form of decoration will be seen in our third illustration. Here we have one of a set of four vases and a beaker ranging in height from 25 to 22 inches. They are of exquisite quality and colour.



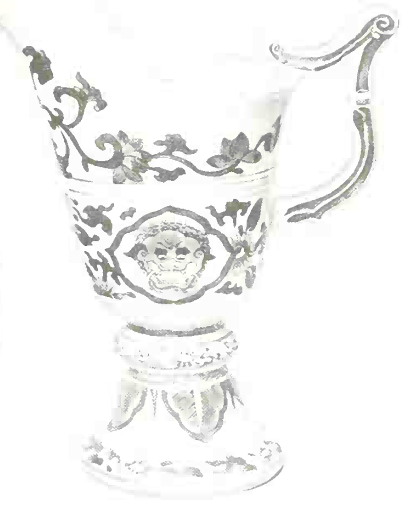
NO. VIII.—PAIR OF BLUE AND WHITE VASES, MOUNTED IN [illegible] HEIGHT, 11 INCHES



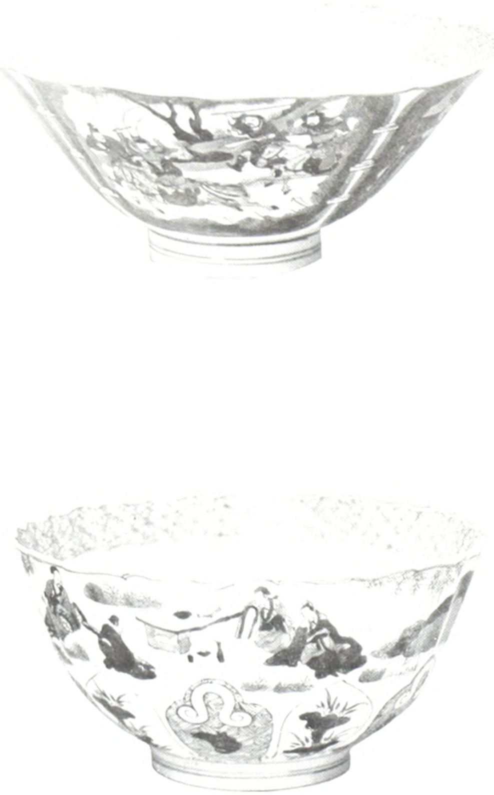
No. IX.—1. BLUE AND WHITE WINE-POT



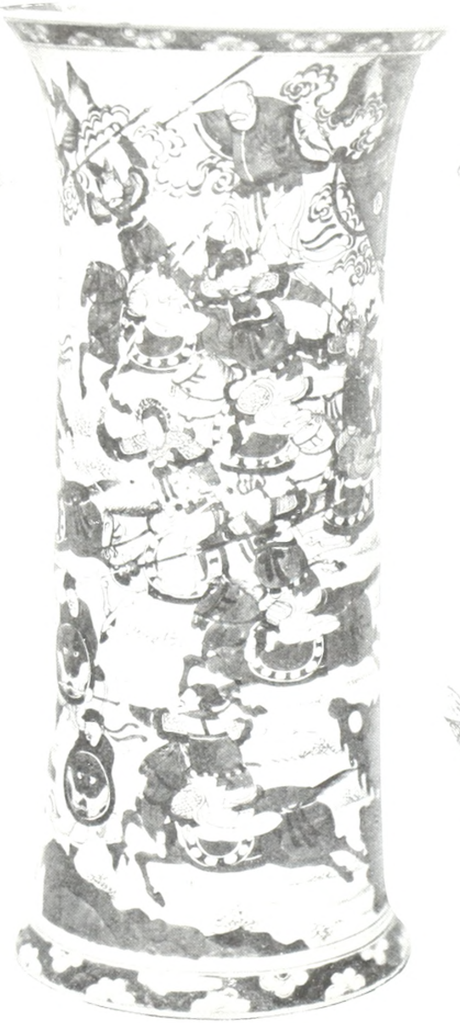
2. ONE OF A PAIR OF BOTTLES DECORATED IN BLUE AND WHITE WITH THE "HUNDRED ANTIQUES"



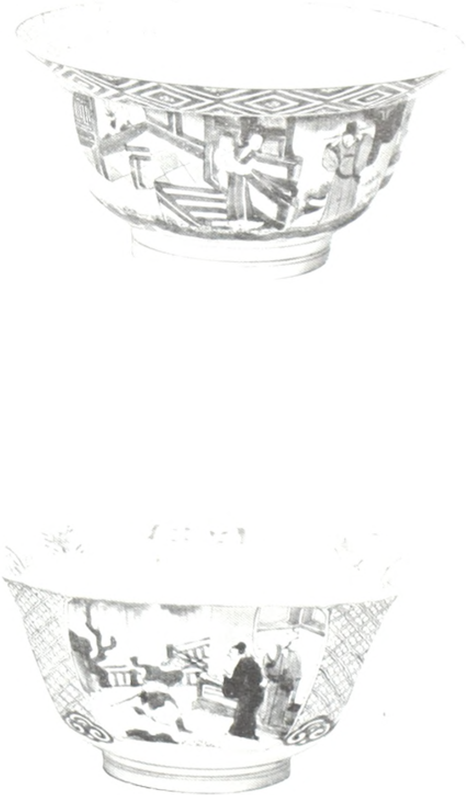
3. ONE OF A PAIR OF HELMET-SHAPED EWERS WITH THE "[illegible]" AND OTHER DESIGNS [illegible]



No. XI.—TWO BOWLS OF UNUSUAL SHAPE AND DESIGN, BLUE AND WHITE



No. X.—ONE OF A PAIR OF BEAKER-SHAPED VASES, DECORATED WITH WARRIORS AND BATTLE SCENES IN BLUE HEIGHT, 19 INCHES



No. XII.—TWO BOWLS, EACH ONE OF A PAIR, BLUE AND WHITE

In illustration No. iv. we find another variety of decoration in blue and white. Mr. Lever has a set of three of these lovely covered vases. They are of superb quality, and the blue is used in two shades, the flowers and some of the leaves being of a lighter tint. The flower panels upon the body are divided by two panels of fret pattern in white upon a blue ground. The glaze upon these vases is so brilliant it is difficult to realise they are not glistening with water.

No. v. is one of a set of wonderfully beautiful vases. The design is at once striking, artistic, and graceful, and is painted upon a body of finest quality. The colour is a deep rich shade of blue, and the vases are surmounted by [illegible] partly gilt.

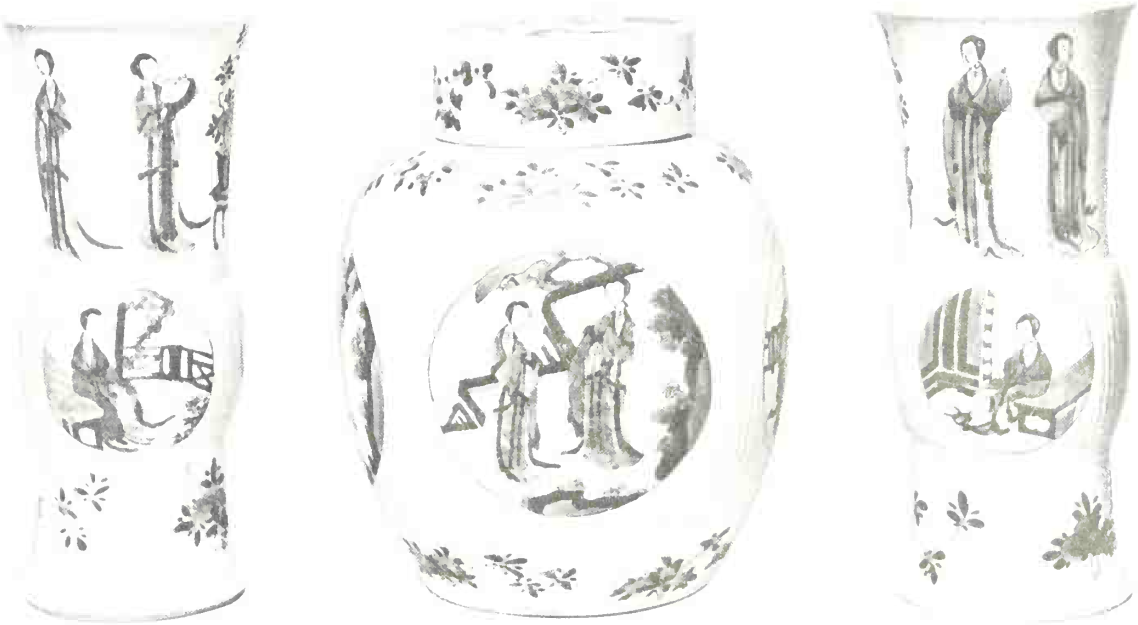
In the smaller vase of our small illustration (one of a set of three) may be seen a favourite method of flower-painting adopted by the Chinese artist. These are treated naturally with charming effect upon a plain white background, which tends to throw up the brilliance of the blue and the spirited painting of the artist. Round the shoulders is a band of blue with a design upon it in white, and round the neck is a conventional leaf pattern in blue. These borders are repeated below, and between them are conventional flowers, butterflies, and the four sceptres in blue. The cover is ornamented with a conventional flower and foliage.

The large vase is one of a magnificent set of three covered vases and two beakers decorated with natural flowers and foliage and with ceremonial scenes. Here, again, we have a tint of colour and a body of finest quality, whilst the spirited drawing and the gradations of colour, from the most delicate shade to that of deepest sapphire, form a harmonious whole upon one of the most perfect pieces of blue and white it would be possible to find.

One of the charms of Chinese blue and white is that, however large the collections, the shapes and style of decoration are so varied that it never becomes monotonous. In illustration No. xii. we have a small vase of bottle shape and unusual design. The body of this bottle-shaped vase is covered with a marbling resembling the crackle of the so-called Hawthorn ginger jars. This surrounds panels of flowers and vases of flowers. Upon the shoulder and round the top and base are arabesques in blue, with white reserve, while prunus blossoms in blue are scattered over the neck.

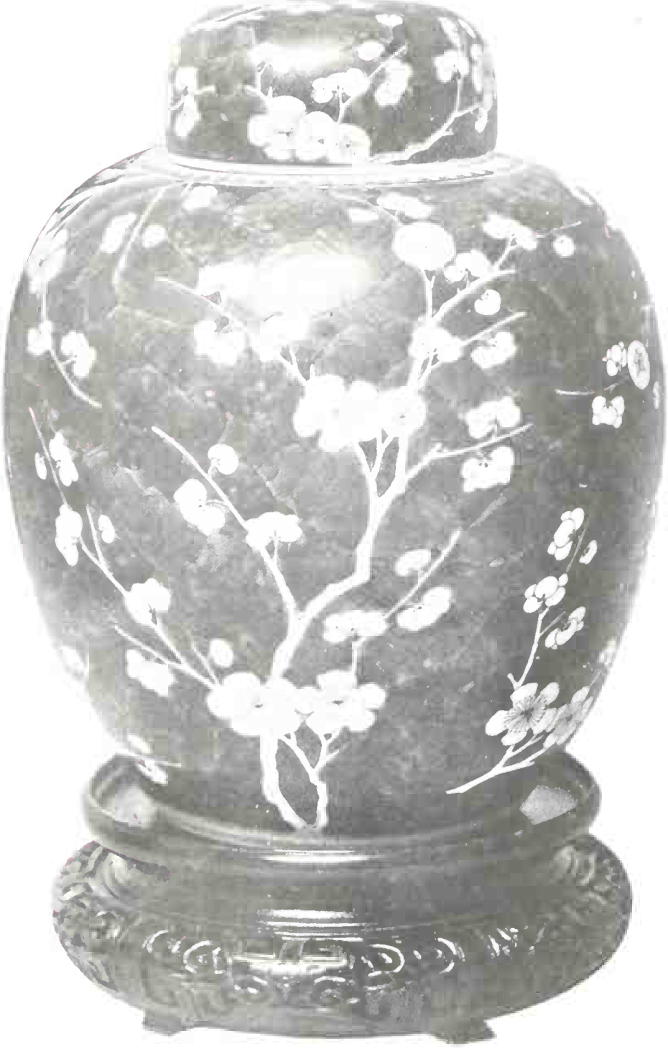
The two bottles of our next illustration, No. xiii. have leaves and conventional designs upon the neck and base, while the body is decorated with the dragon King of the Sky chasing the pearl through clouds, and with flowers, making an unusual and interesting combination.

The trumpet bottle and helmet-shaped ewer of illustration No. xv. show three distinct types of decoration as applied to Chinese blue and white porcelain. In the first may be seen the flowers of the iron [illegible] rising from blue stalks, with insects and butterflies delicately painted in a grey shade. This is a piece of



No. XIII.—PART OF A SET OF TWO COVERED OVIFORM VASES AND THREE BEAKERS. BLUE AND WHITE. [illegible] PERIOD early Ming or late Ming. The bowl is of fine quality, and is painted in a lively blue with some of the "hundred antiques" symbols and sacred emblems, and with prunus and other flowers. The vase is painted with very characteristic designs in a beautiful full blue upon a brilliant white body. On either side are panels enclosing what are known as "ogre faces"—the *tao-tieh* of the Chinese. This design, founded upon old bronzes, has been in use for centuries. No doubt in this case both the ornamentation and shape of the vase are copies of some ancient vessel used for sacrificial purposes.

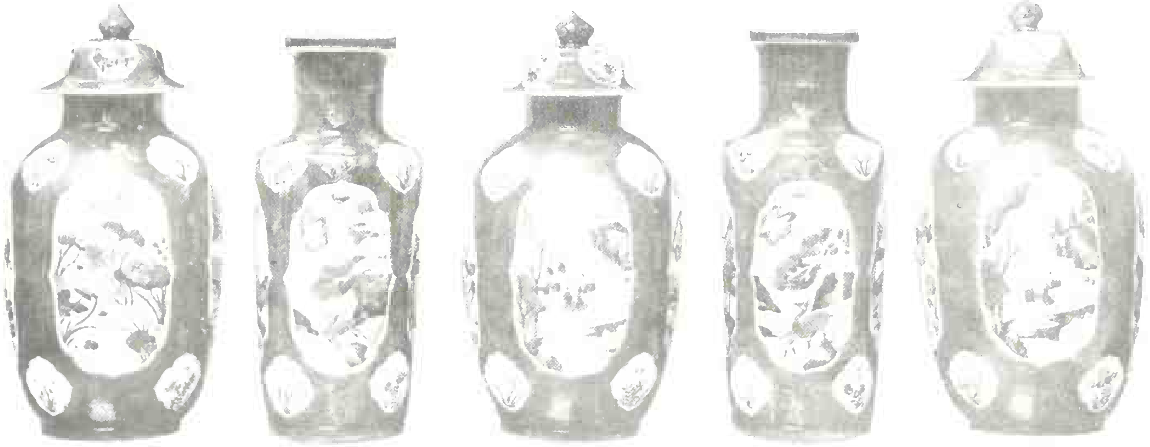
In our next illustration (No. XV.) may be seen one of a pair of beautiful beaker-shaped vases, 19 inches high. The top and base are ornamented by bands of blue relieved with flowers, whilst the entire body is covered with battle scenes and warriors upon horseback. From the clouds above some of the Taoist Immortals look down upon the scene.



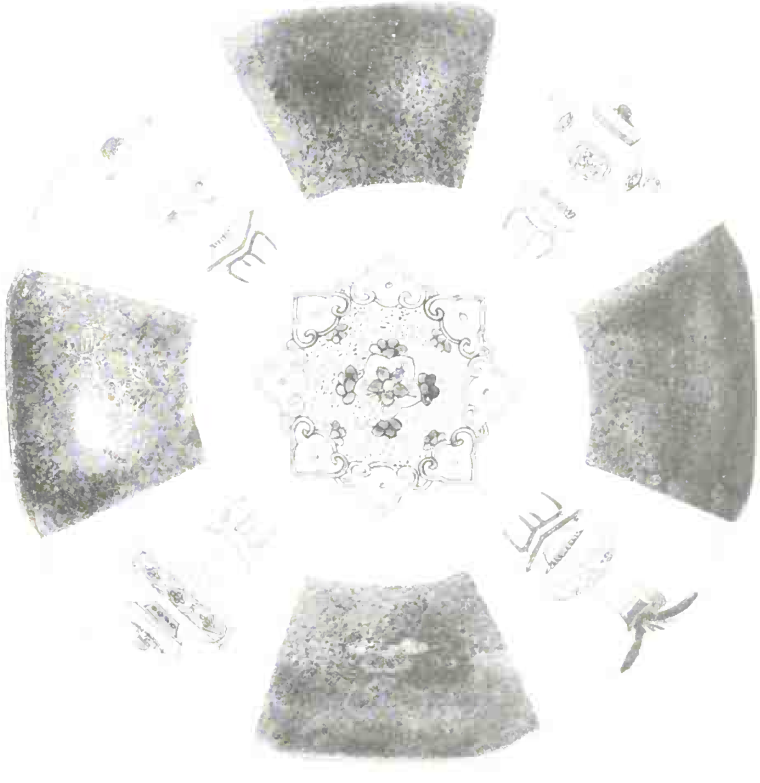
No. XIV.—MAGNIFICENT GINGER JAR WITH MOTTLED BLUE GROUND AND WHITE PRUNUS BLOSSOM HEIGHT 12 INCHES

The deep bowl (Fig. 1) of our eleventh illustration is of spreading shape, and one much used for vessels designed for sacrificial purposes. On the inside is a wide border of diaper, and upon the outside are panels depicting domestic scenes and warriors. This beautiful little bowl has a Ming mark, but its fine body and painting proclaim a later date and better period. The Chinese potter frequently copied old marks, not with the desire to deceive, but because when an old example was before him he faithfully copied every detail.

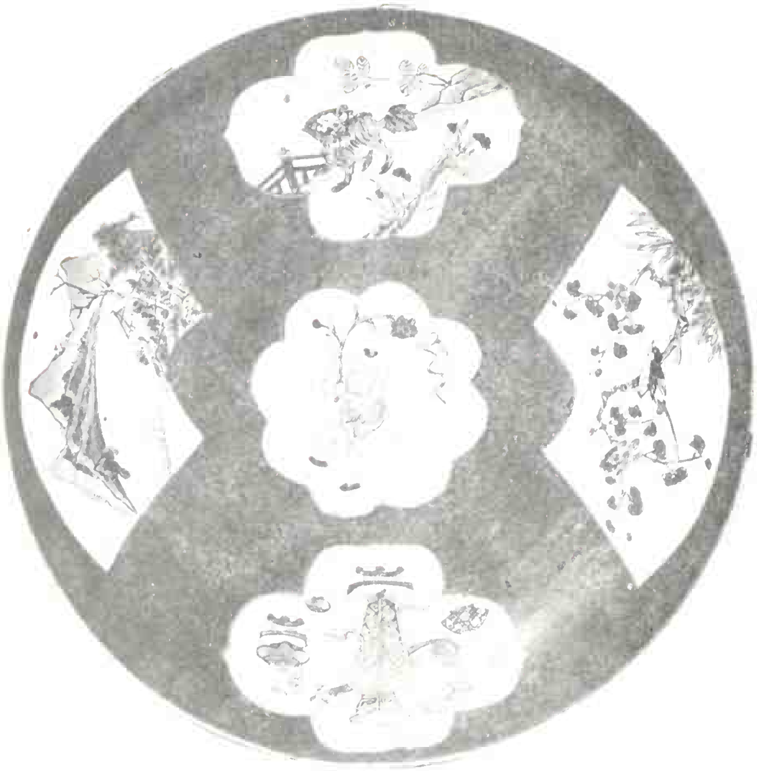
The fluted bowl (Fig. 2) is one of very uncommon design. Round the bottom are ten moulded leaf-shaped panels. These are painted upon the outside alternately with the "sacred fungus" (*Ling chih*) in blue upon white and with a blue diaper ground, on which are emblems in deeper blue (blue upon blue) and in raised white. Above the panels are figures



No. XV.—SET OF VASES AND BEAKERS, POWDERED-BLUE, PANELS DECORATED IN [illegible]
AND AUBERGINE. [illegible]



No. XVI.—ONE OF A PAIR OF PLATES WITH POWDERED-BLUE PANELS, IN THE [illegible]
BLUE, RED, AND AUBERGINE



No. XXI.—[illegible] PLATE WITH [illegible] DECORATION

beautiful white body with brilliant glaze well calculated to show up the rich sapphire blue with which it is painted. It is only upon such a body that the Chinese artist permitted so large an expanse of undecorated background. Upon the covers, round the shoulders and base of the jars may be seen flowers and foliage naturally treated; these also occur at the foot of the beakers. The centres of both jars and beakers have a straight ribbing or fluting—an uncommon feature—and this is divided by panels of figures and other devices exquisitely painted in delicate gradations of blue. Round the tops of the beakers are figures of ladies alternating with stands of plants and flowers. These figures are known as "Long Elizas"—the *Lange Elizen* (long ladies) of the Dutch potter, who copied them from the Chinese upon his Delft ware.

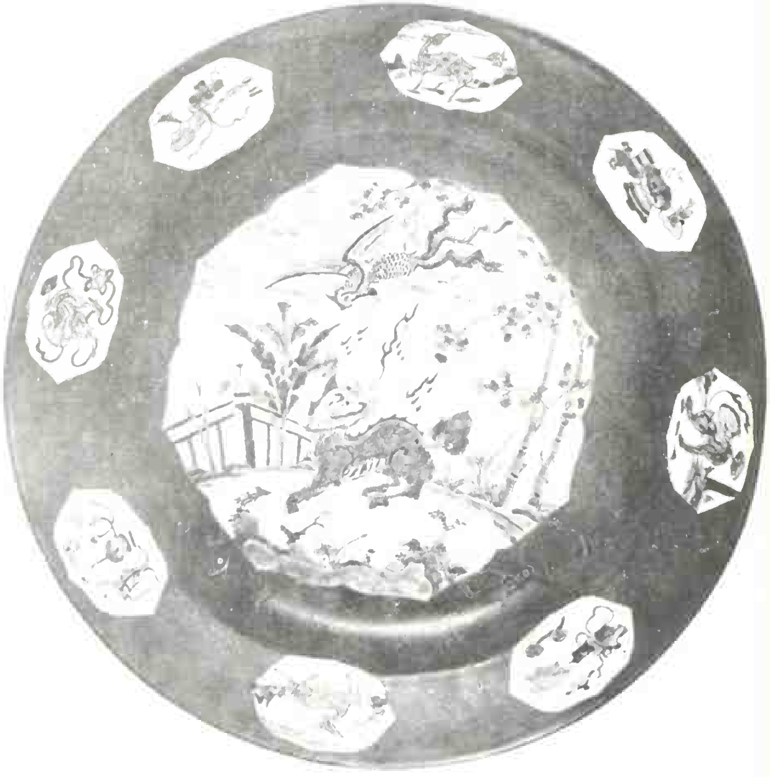
The oviform "Hawthorn ginger jar" of our fourteenth illustration is a magnificent specimen, of which Mr. Lever is the fortunate possessor of a

and landscapes. On the [illegible] [illegible] panels, or slip-colours, some of which are [illegible], and others contain ornaments. In the centre is a circular panel with horses, clouds, plants, and rocks. This bowl is also of beautiful quality and bears a Ming mark.

The two bowls illustrated in No. XII are each one of a pair, and are of very fine quality. The first has a flanged rim with a lozenge-shaped pattern in white upon blue, and with single white flowers in the centre. Below are [illegible] figures, and the inside is bordered with diaper.

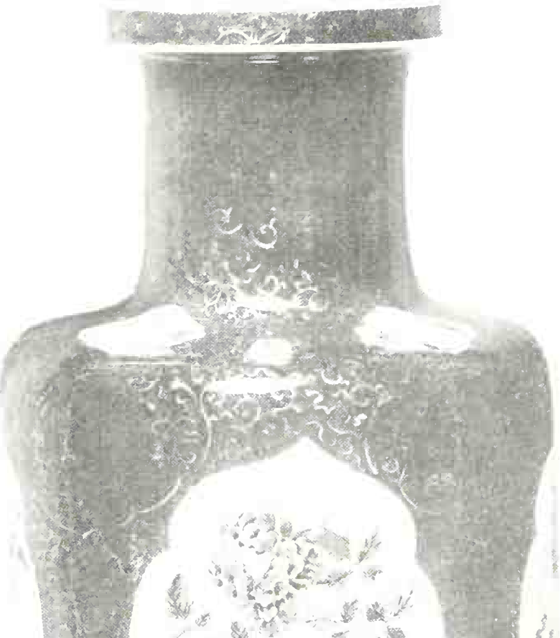
The second bowl is of an uncommon shape, with panels of figures and the [illegible] of horses bordered by panels [illegible] with flower-sprays. On the cover is a border of floral panels divided by diaper.

In the two oviform covered jars and three beakers with fluting centres of our thirteenth illustration may be seen a very distinctive form of decoration, and one which is particularly pleasing in blue and white. These all have a



No. XXVIII.—[illegible] PLATE, DECORATED IN RED, GREEN, AND AUBERGINE. DIAMETER [illegible] INCHES set of five. These charming jars were made to contain fragrant teas or preserved fruits as New Year gifts. The decoration is a poetic fancy of the Chinese artist, for when the prunus breaks into blossom, the ice on the rivers begins to melt and crack, and it is therefore symbolical of returning spring. The beautiful pulsating blue ground is covered with a mesh of darker lines resembling cracks in ice, and over these are sprays of prunus blossom as reserves in white. Round the neck is a crenellated border. These jars are called by the Chinese *Mei Hua Kuan.* Mr. Lever's set is remarkable for the depth and richness of the blue, the beautiful white body as seen in the flower reserves, and the brilliancy of the glaze. This pattern is found upon pieces of almost every description, and in every shade of blue; but the "ginger jar" *par excellence* of the collector is that on which the blue is a clear pure azure. The finest examples were made during the reigns of K'ang-hsi and Yung-cheng, though the best pieces were rarely marked.

Of powder blue Mr. Lever has a collection remarkable not only for the large size of some of the vases and the sets of vases and beakers which it contains, but for the variety of decoration and the shades of colour. These range from a deep steel blue to a brilliant lapis-lazuli tint upon some large vases of exquisite quality. This *bleu fouetté* was produced by the colour being blown on to the porcelain through a pipe covered at the end with silk gauze.



No. XIX.—POWDER-BLUE VASE, DECORATED IN RED, YELLOW, BLUE, GREEN, AND AUBERGINE. HEIGHT, 17½ INCHES.

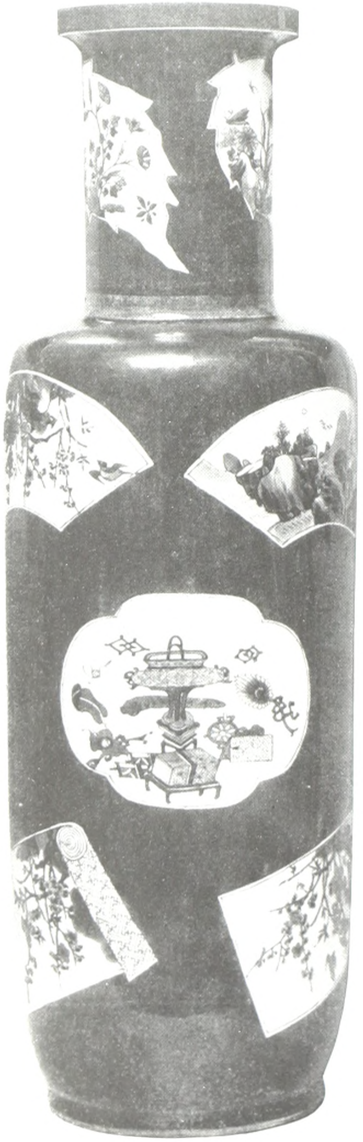
Illustration No. xv. shows a set of three vases and two beakers, 20 inches high. A rich deep powder blue, the background is strewn with flowers and foliage in gold. Each piece has four large and eight small panels. The large ones contain landscapes and figures, water scenes and aquatic plants, and of the "hundred antiques," the stork, and the kirin; the small panels being painted with flowers and foliage. The colours used are green in two shades, red, yellow, and aubergine, the panels being outlined in gold.

The plate seen in our sixteenth illustration is one of a pair. The edge has eight indentations, and there are eight powder blue panels covered with floral tracery in gold. Between these are painted stands upon which are vases containing flowers and emblems in [illegible]. In the centre is a conventional design with a flower in red and yellow surrounded by smaller flowers in blue, upon a pale green background with black spots, round which is a band of leaves in green and purple. At the back are sprays of flowers and foliage in green, blue, red, and aubergine.

No. xvii. is a powder blue plate with background covered with fine gold tracery surrounding panels decorated in the colours of the *famille rose*, and in No. xviii. we see still another form of decoration associated with this blue as a background. This plate is beautifully painted in greens of two shades, red, and aubergine, with the Taoist emblems, the deer, Kylins, and the Feng-huang, the colours of whose plumage was said to represent the five cardinal virtues, and whose voice resembled the striking together of metal pans. This plate is of beautiful quality, and is ornamented at the back with sprays of flowers and foliage in colours.

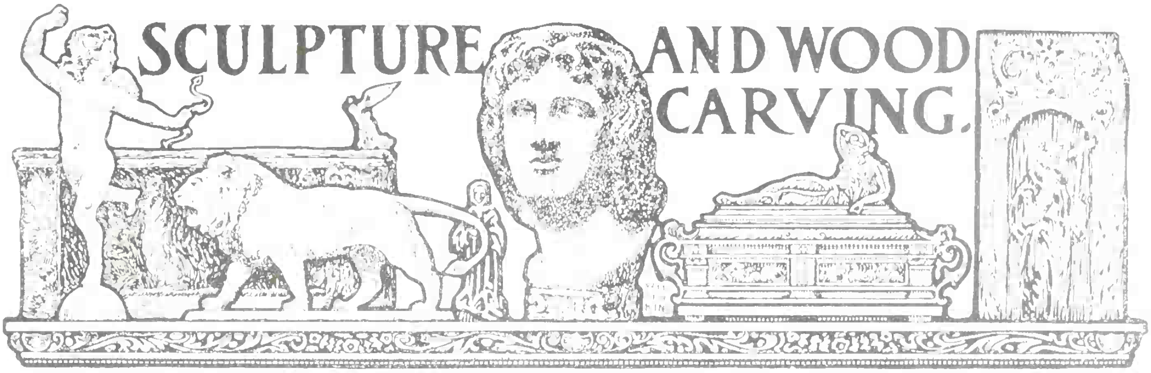
Our nineteenth illustration shows a bottle-shaped vase of very fine quality powder-blue covered with a conventional pattern in gold. Upon the body are four panels of flowers rising from rocks in two shades of green. The flowers are in red, yellow, and blue, with branches in aubergine. On the shoulders are four small leaf-shaped panels containing flowers and foliage in colours.

In our last illustration will be seen one of a pair of magnificent vases, 31 inches high. Here we have a powder-blue background of true lapis-lazuli shade, the reserve panels exposing a body of finest texture and a glaze of liquid appearance. The decoration consists of three oval panels containing some of the "hundred antiques," below and above which are three scroll and three fan-shaped panels exquisitely painted with landscapes, rocks, mountains, trees, sprays of prunus and other flowers, and birds. Upon the neck are three leaf-shaped panels containing sprays of flowers and grasses. The decoration is entirely in blue. The gradations of colour and the masterly style of the artist, together with the brilliance of the background and their large size, make this pair of vases an almost unique possession and a feast of colour rarely met with in any collection.



No. XX.—ONE OF A PAIR OF POWDER-BLUE VASES WITH WHITE RESERVE PANELS, DECORATED IN BLUE HEIGHT, 31 INCHES

BURLINGAME
PUBLIC
LIB



SCULPTURE AND WOOD CARVING.

St. Peter's Hospital, Bristol

Photographs by F. Little

By A. W. Little

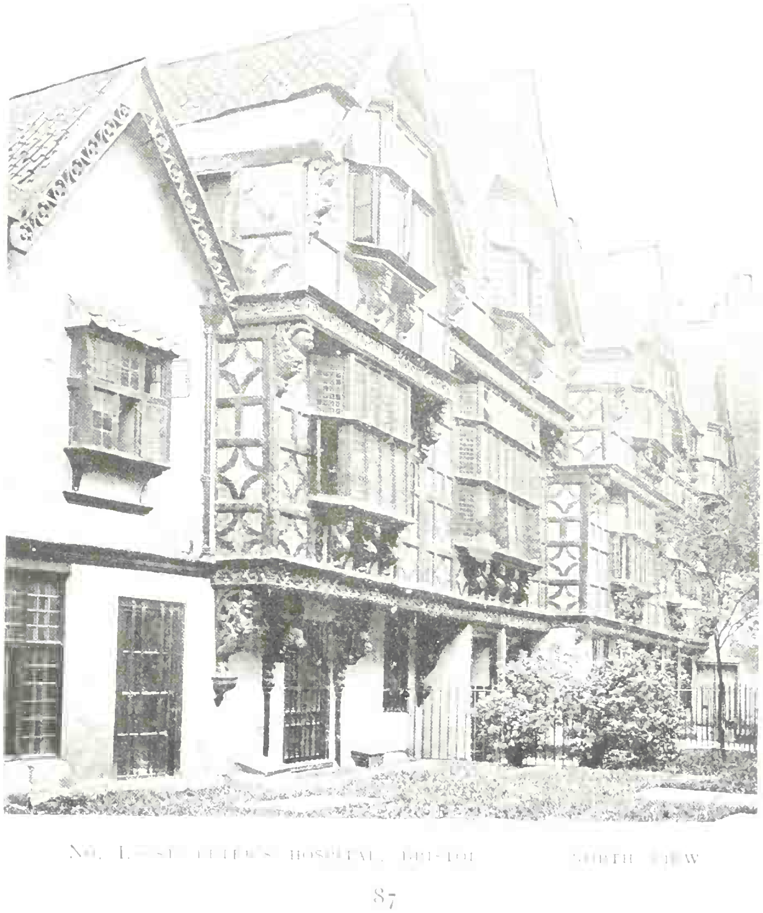
The old building known as St. Peter's Hospital, Bristol, may be safely considered as the gem of Bristol's ancient domestic architecture. Situated within the heart of the city, the greater portion of the building is concealed from the gaze of the passer-by, nestling as it does behind the Old Parish Church of St. Peter, back from the main thoroughfare.

It is thought that a house stood there as far back as the twelfth century; but the earliest reliable date given in connection with the buildings is 1401, when they were owned by Thomas Norton, a man holding high offices in the city. In the year 1434 the premises passed to his two sons, Thomas and Walter Norton, who both resided there.

Thomas was an eccentric character, and was a skilled alchemist of his time. Remarkable discoveries were reported to have been made by him, including the philosopher's stone of worldwide fame, also the famous elixir of life. The advantages, however, that would naturally follow the discoveries of such valuable commodities appear to have failed him.

The premises were sold several times, and again changed hands in 1607, when they were purchased by Robert Aldworth, a merchant of repute, who, in 1612, rebuilt or reconstructed the greater portion of the house, and the result of his restorations are seen to-day in the elaborate north front shown in the first illustration.

Aldworth, who was an alderman of the city, was connected with the sugar trade, and possessed a store for his own shipping, which was, until recently known as "Aldersey Lane," being a corruption for "Aldworth's Quay." The site is now built upon. Aldworth died in 1634, and was buried with his



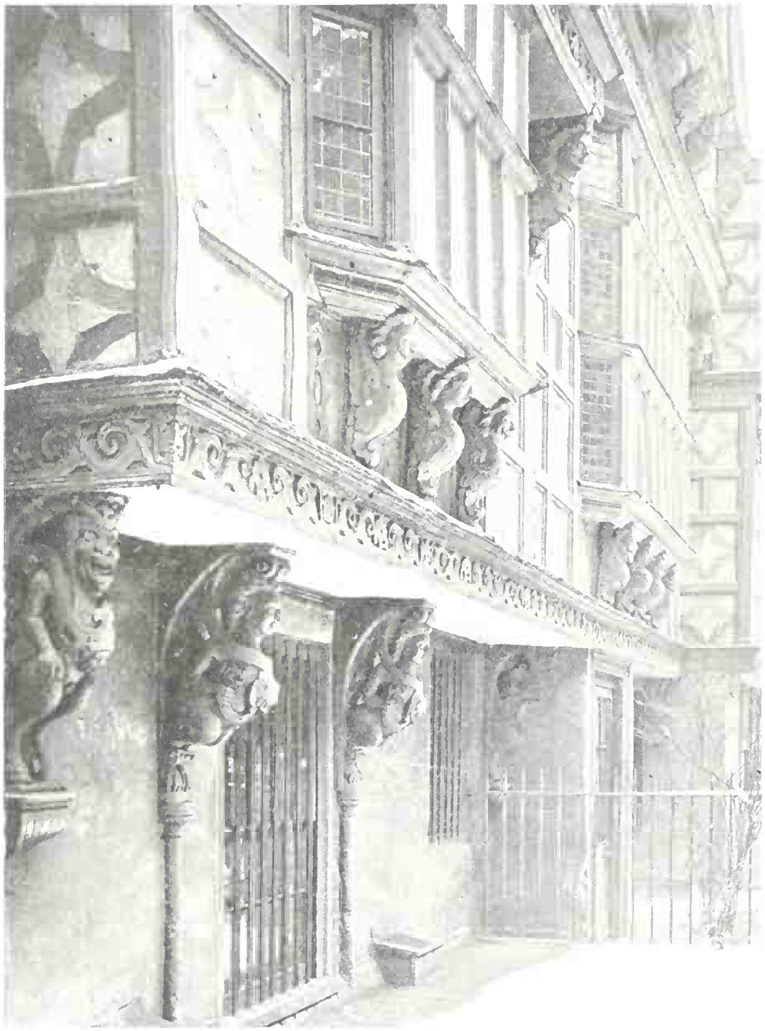
No. 1.—ST. PETER'S HOSPITAL, BRISTOL NORTH VIEW

was in the adjoining church, where a sumptuous monument of stone preserves his memory. Life-sized figures of Aldworth, clad in his robes of office, and his wife, Martha, are there seen, while on the panels of the lower part of the monument are representations of the old time of sugar and sugar loaves, separated by panels filled with the old merchant ships. Much might be said of this good man if space permitted.

The old buildings then served as a residence for successive families until it ceased to be used as such. It then served as a sugar house, and a refinery was set up there.

Another change occurred in 1696, when the premises were purchased and used as a branch mint, and during the two short years in which the mint was in operation nearly half a million of silver money was coined. These coins are recognised by the letter "B" under the bust of the reigning monarch, William III., denoting Bristol. The building to this day is often spoken of as the Mint.

In the year 1698 the past glories of the house were laid low, for the house was again purchased, this time to be used as a workhouse and asylum, since when the term "hospital" has been applied to it. The incorporation of the poor in Bristol purchased the old mint for the sum of £800; the premises still serve as the chief offices of that body. In the early days of the poor law administration, a subterranean cell at the rear was fitted up as a workroom in which the inmates dressed cotton and flax. This cell was called Purgatory. A pair of stocks and a whipping post, together with chains and blocks, were set up there for the punishment of disorderly persons.

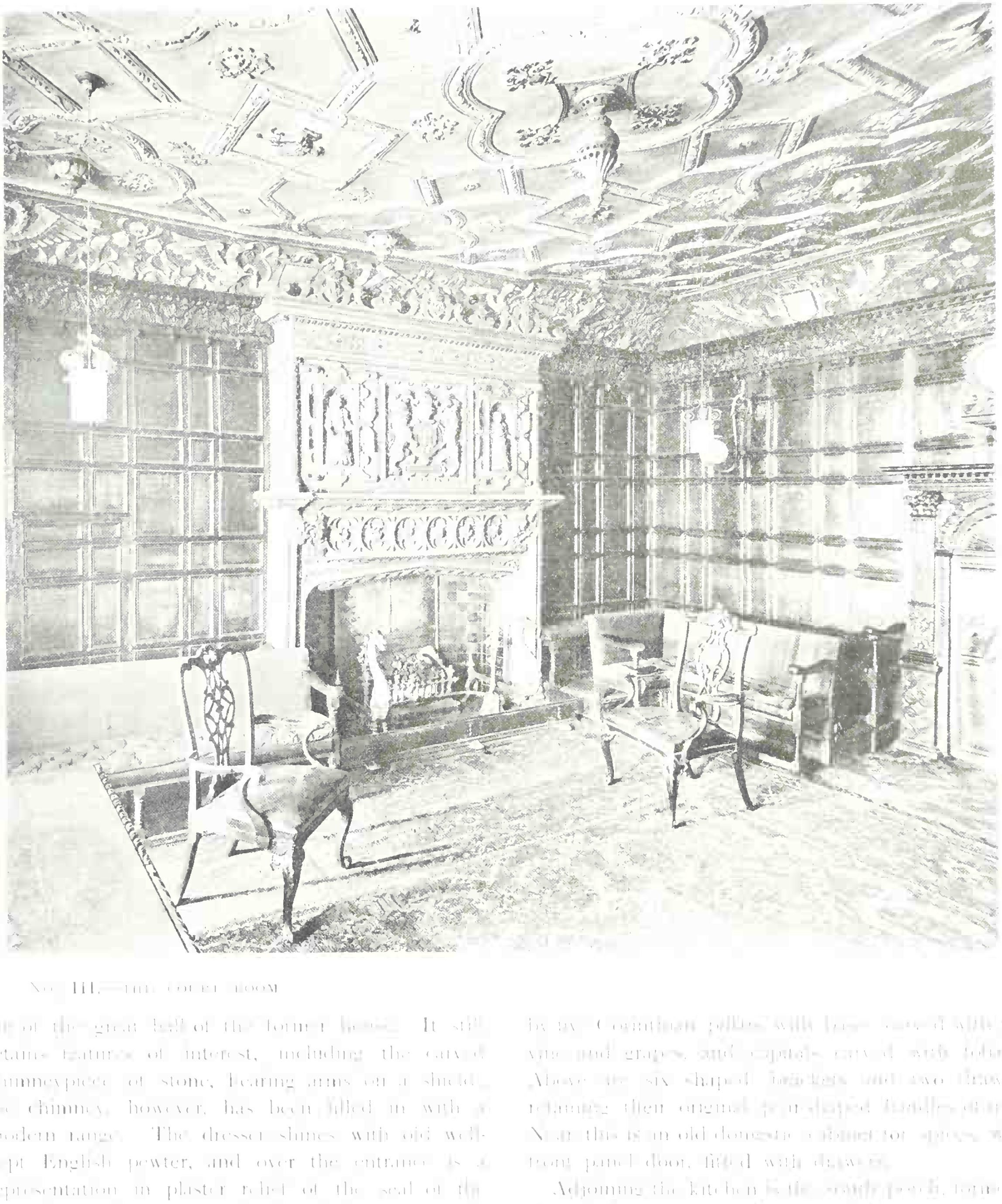


No. II.—CARVED OAK BRACKETS

The first illustration shows the north front of the house at the present day. At the left of the illustration can be seen the oldest portion of the present building—a little low-gabled structure having two original and quaint protruding windows remaining. The finely-carved and pierced bargeboards are worthy of special notice. Upon the wall beneath the gables is the impression of a bottle with a hanging seal embedded in the plaster: rather a unique form of decoration. The large four-gabled structure forms a most pleasing picture to all of antiquarian or artistic taste.

At the base, huge brackets of oak, decorated with grotesque figures, support the large, well-proportioned mullioned windows of the first storey (see No. ii.). Above these a similar but smaller series of brackets support the windows of the second storey; the barge boards are also enriched with carvings, and the timber framing gives a wonderful finish to the whole picture.

By entering the north door and descending a flight of stone steps the kitchen is reached, which is taken

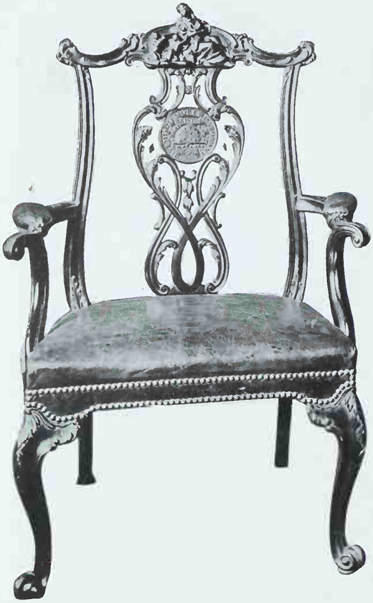


No. III.—THE COURT ROOM

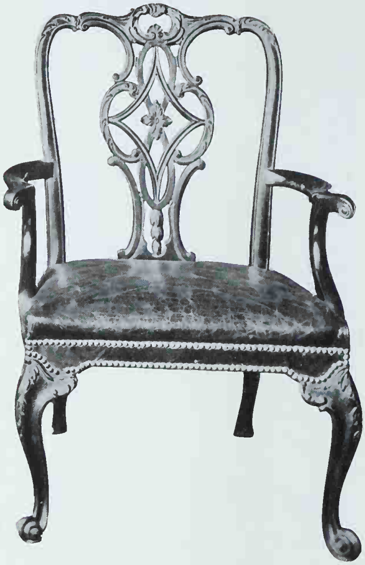
ll of the great hall of the former house. It still etains features of interest, including the carved himneypiece of stone, bearing arms on a shield; he chimney, however, has been filled in with a odern range. The dresser shines with old well-ept English pewter, and over the entrance is a epresentation in plaster relief of the seal of the Guardians with the Latin inscription, "Hyemis Memores Aestate Laborant, 1696," reading as, "They abour in summer mindful of the winter." The seal epresents the bees and hive, and has been used as heir crest since the year 1696.

A pretty cabinet of William and Mary period is reserved here; it is of walnut, standing upon square et, and having a cupboard enclosed with panelled oors, with tiny oval marquetry panels in the centre nd at the sides; the front and sides are supported by six Corinthian pillars with bases carved with the vine and grapes, and capitals carved with foliage. Above are six shaped brackets and two drawers retaining their original pear-shaped handles of iron. Near this is an old domestic cabinet for spices, with front panel door, fitted with drawers.

Adjoining the kitchen is the south porch, formerly the chief entrance to the house, which has a decorated ceiling and a large boss suspended from the centre. The frieze is remarkable for its peculiar decoration (see No. vi.), which consists of a group of figures in high relief, representing scriptural characters, among which are included Jonah and the whale, and Jezebel thrown to the dogs. The exterior takes the form of a Tudor arch, above is the date of the reconstruction, 1612, and at the sides appear the initials of Robert Aldworth.

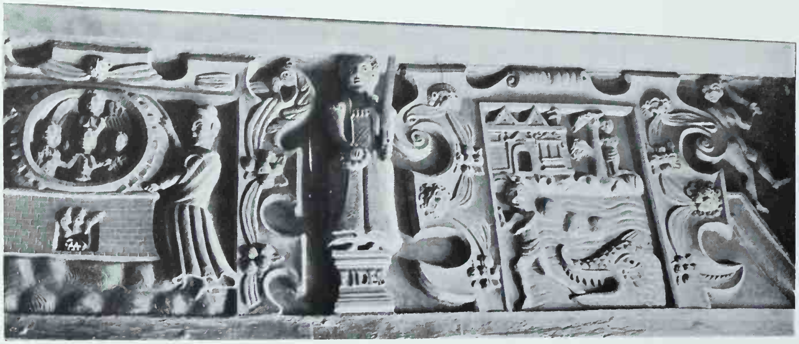


No. IV.—THE GOVERNOR'S CHAIR



No. V.—ONE OF A PAIR OF MAHOGANY ARMCHAIRS IN THE COURT ROOM

Upon the first floor is a large panelled room with a fine mullioned window. This apartment served as a chapel for divine service when the building was used as a workhouse. It is still called the Chapel, and the oak panelling occupies three sides of the room. Suspended against the wall are a collection of old brass-headed police truncheons bearing the name of the hospital, and the date 1831, the year of the fateful riots of Bristol. A small door here leads to the new board-room, which resembles a miniature House of Commons; this was erected in 1901. Opposite the chapel door is a small doorway bearing the title "Court Room" above it, also a curious board upon which is the following inscription: "Richard



No. VI.—RELIEF DECORATION IN SOUTH PORCH

Baggs, an unworthy member of the incorporation, having defrauded the poor, and being detected in the same, paid the sum of £200 for the benefit of the said poor." When the door is opened, and one is ushered into the court room, one feels transferred to mediæval times. The room is of very stately proportions, and a large window at the south end fitted with stained glass throws a dim religious light upon the dark oaken timber walls and decorated ceiling, giving a wonderfully rich effect to the picture that will appeal to the antiquarian enthusiast. The ceiling is one of elaborate plaster relief work, with panels and bosses, which are coloured in supposed accordance with the original design, but which was formerly regularly whitewashed. The frieze is decorated with shields bearing griffins, which stand out in bold relief. The panelling then occupies the space to the floor, and is very rich in tone and colour. The frieze and cornice are elaborately moulded, and surround the whole of the room, and a number of small pediments hang from them. The inner side of the entrance door forms quite a picture of rich carving; the side-posts are of the Corinthian order, with carved bases, fluted pillars, and carved capitals, supporting a carved over-arch.

The door itself is beautifully panelled, having a large diamond-shaped centre panel; the upper portion forms a complete shell, and the semicircular head fits beneath the carved arch over door (see No. viii.). The chimneypiece, which is of stone, occupies the space from floor to ceiling, and is a magnificent example of two distinct periods (see No. iii.). The lower portion is of Perpendicular date, and is elaborately carved and decorated; it is somewhat ecclesiastical in design. The fire arch has a flower ornamentation; the front contains six quatrefoil compartments filled with floral emblems terminating with a floral cornice. The side jambs have canopied finials. The upper portion is of the same date as the reconstruction, 1612. The centre panel embraces the royal arms, and the side panels form niches in which are placed female figures with outstretched hands. Corinthian pillars carved in a strapwork style support the cornice, which has an elaborate carved frieze and dental moulding, above which is a pierced termination ornamented with fleur-de-lis and Tudor rose. The fire dogs are very fine representations of griffins standing upon claw feet, and having beaks and feathered heads; they stand three feet in height, and are cast and put together in two pieces.

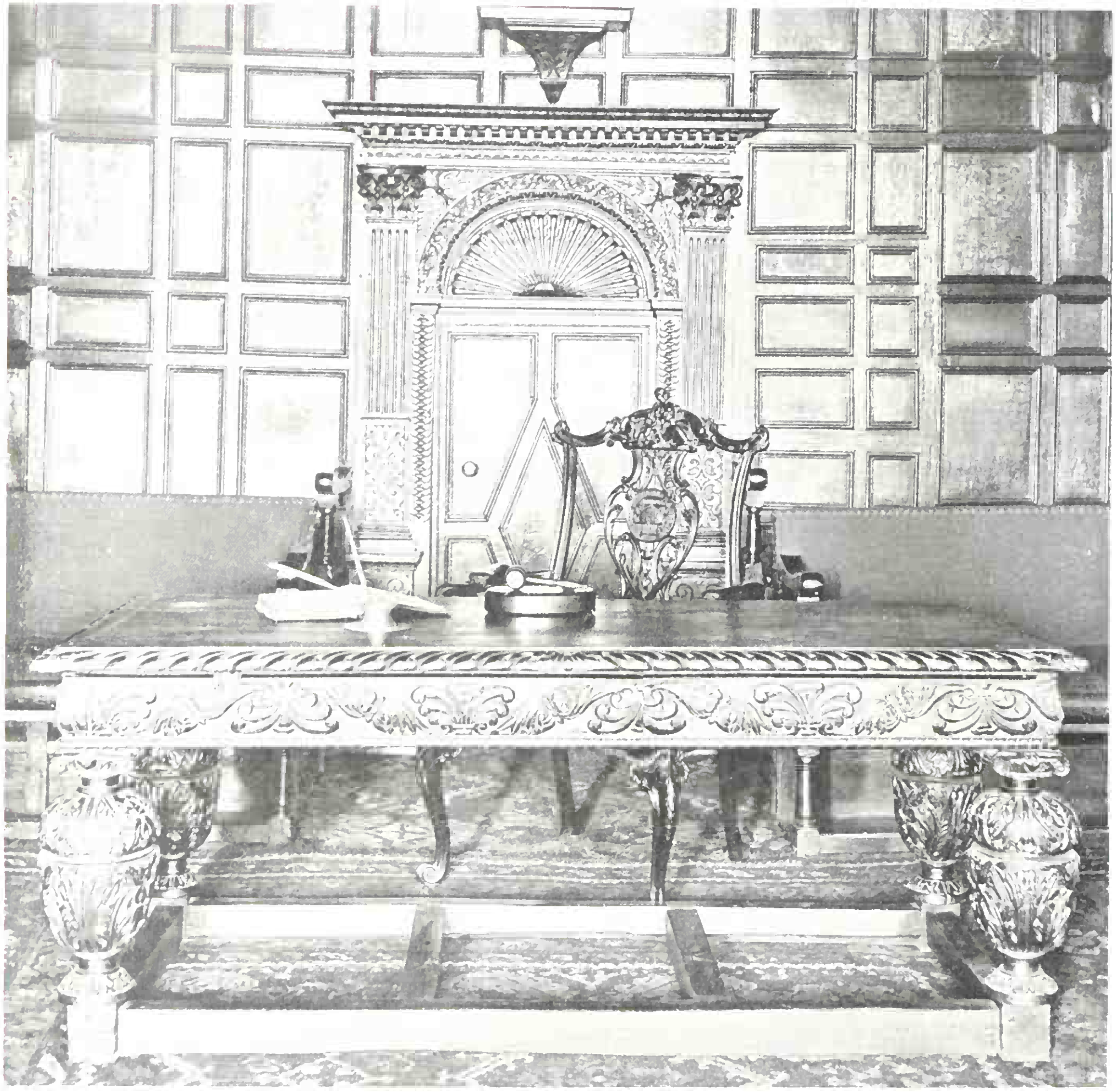
No VII.—WILLIAM AND MARY CABINET AND SPICE CUPBOARD

The court room was undoubtedly the drawing-room of the Aldworths, and was fitted in 1698 as a board or meeting room by the Guardians, and served as such continually down to 1901, when, owing to the extension of boundaries, and the increase of membership, the Guardians decided to keep the old room mainly as a show place. The old workhouse wards were then swept away, and a magnificent new board room, with panelled oak walls and lantern ceiling, was erected. The old court room still retains its old fittings, also some of the original furniture of the house. Upon the raised daïs is a fine Jacobean oak long table with carved edge and framing, supported with four vase-shaped legs, also carved; the under-framing is very massive, and, in spite of its age, the table is in a splendid state of preservation (see No. viii.).

Another and similar table stands in the centre of the room, and on the daïs is preserved a magnificent pair of mahogany arm-chairs, richly carved and decorated with scrolls on the banister; these are very roomy and in a wonderful state of [illegible] (see No. VII.); they belong to the Chippendale period, and were undoubtedly made to the order of the Board for the use of the vice-chairman and clerk.

The finest piece of furniture preserved in the house, a beautiful example of the cabinet-maker's art, is in the shape of a governor's or president's chair; the back is richly carved with scrolls, and at the top of the [illegible] is a bold carving in relief of women and children, which is believed to represent Charity. The centre of the [illegible] bears the crest and date of the incorporation, 1696, and is beautifully cut in a centre shield. The arms bear a little carving; the legs terminate with a scroll, and are carved on the knees. The chair is of Chippendale period, and was made in 1775. It is in fine condition, roomy, and exquisite in colour, and certainly a masterpiece of the cabinet-maker's art. It would be interesting if the original invoice for it could be turned up to trace the maker.

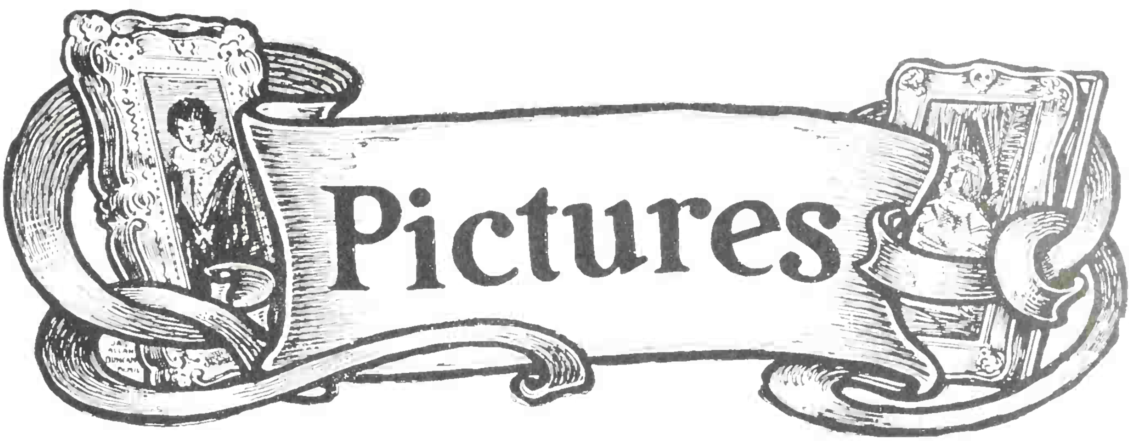
Great credit is due to the Guardians of the poor of the city and county of Bristol for the efficient manner in which they have and are preserving their unique and beautiful property.



No. VIII. [illegible]

BURLINGAME
PUBLIC
LIB.

BURLINGAME
PUBLIC
LIB.

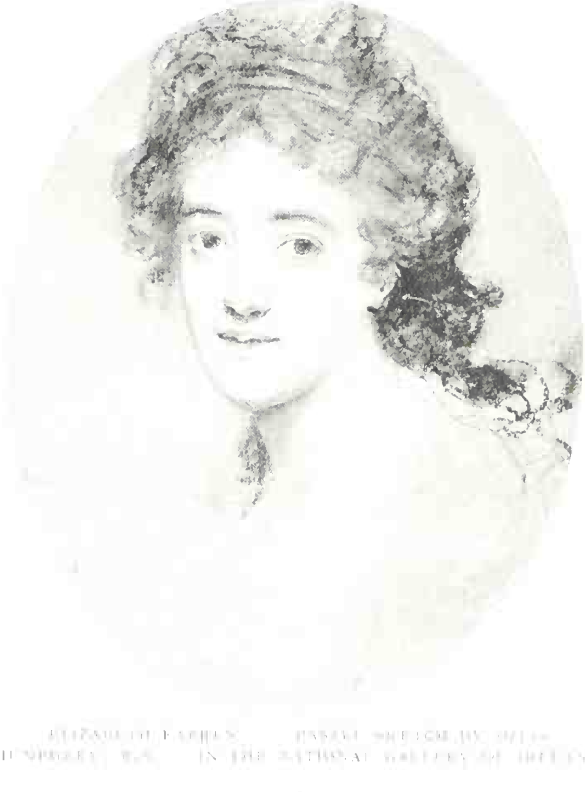


Pictures

The Portraits of Elizabeth Farren, Countess of Derby

By W. J. Lawrence

THE wisdom of the old ambassador's counsel to the young *attaché*, "Never give your reasons," is notably exemplified in Horace Walpole's fallacious dictum concerning the actress whom he crowned Queen of Comedy. It should have sufficed him to say "Miss Farren is as excellent as Mrs. Oldfield," without adding "because she has lived with the best style of men in England." Misled by the fact that she had a wastrel of a country stroller for her father, Walpole seemingly jumped to the conclusion that the future Countess of Derby, like her predecessors, Peg Woffington and Mrs. Abington, had sprung from the gutter. It never dawned upon him that the mysterious workings of atavism had anything to do with the grace and distinction of his favourite. Boaden praises Miss Farren for the innate delicacy with which she slurred many a risky passage in the old dramatists, and it is easy to see from this that her elegance and refined taste, so far from being mere matters of acquirement through observation and contact, were intuitive and temperamental. Blood may not tell as strongly on the stage as on the race-course, but nevertheless it counts. And be it known that Elizabeth Farren came of good sterling stock, a fine old Huguenot family, whom the Revocation of the Edict of Nantes had driven out of France to settle with dignity in Dublin and Cork. Assuredly the great actress's powers as an exponent of the fine lady of high comedy were not due to her association with "the best style of men in England." Society in the eighteenth century was too full of the pride of caste to open its doors to the reigning goddess of the theatrical hour, unless that deity had evinced the possession of some of society's traits. Popular acclaim had hailed Miss Farren as Mrs. Abington's successor long before the *beau monde* yielded to her its open *sesame*. Nor was it in any furtive way she made her entry into select circles. No less a personage than the Duchess of Leinster stood sponsor for her in the great world.



ELIZABETH FARREN. PASTEL SKETCH BY OZIAS HUMPHREY, R.A. IN THE NATIONAL GALLERY OF IRELAND

Fortune willed it that Elizabeth Farren should escape early from the enervating influence of rural drudgery. Within a lustrum of her first appearance on the stage she had made her initial courtesy at the Haymarket. This event took place in the summer of

GAME PUBLIC LIB

MISS FARREN AS "OLIVIA"

1777, when she was barely eighteen. It seems fitting that Zoffany, greatest of all theatrical painters, should have been the soonest attracted by the arts and graces of the young actress, but it is none the less curious that the first portrait of the ultimate queen of high-bred comedy should have been in a tragic rôle.

Early in December, 1779, Miss Farren had been seen at Drury Lane as "Hermione" in *The Winter's Tale*, and it was in the statue scene that Zoffany painted her. By a strange irony of circumstance, the deliberately posed system that had made for success in the artist's previous theatrical pictures, notably in *The Scene from "The Alchemist,"* now derogated from the possibilities of the subject. For work of this order Zoffany was in the habit of making sketches in the theatre during the actual performance, and in this particular instance his zeal for accuracy led to a certain technical blemish. The statue-like pose that allows of continuous immobility on the stage is seldom a pose grateful to the eye, and the "Hermione" of Miss Farren, when transferred to canvas, appeared to be labouring under a painful constraint. Zoffany's picture was not exhibited, and its fortunes remain unknown. But it was engraved in mezzotint by Fisher, and the print published in July, 1781. This and other portraits of Miss Farren which have already appeared in the pages of THE CONNOISSEUR MAGAZINE, are not reproduced now.

As indicative of the period at which Edward Stanley, twelfth Earl of Derby, first became infatuated with the charming actress, it is noteworthy that when Ozias Humphrey painted his miniature portrait of Miss Farren, in 1785, his lordship addressed to him the following lines:—

> "O thou, whose pencil all the graces guide,
> Whom Beauty calls to fix her fading bloom,
> [illegible] with harmless pride,
> To snatch the transient treasure from the tomb!
> Pleas'd, I behold the fair whose comic art
> Th' unwearied eye of taste and judgment draws;
> Who charms with nature's elegance the heart,
> And claims the loudest thunder of applause.
> Such, such, should prompt thy pencil's toil;
> Observing folly give thy labours o'er;
> Fools never will be wanting in our isle,
> Perhaps a Farren may appear no more."

After his return from India, Humphrey drew a pastel portrait of Miss Farren, which he sent to the R.A. in 1794, where it was No. 343. As an Irishman who has *amor patriæ* enough to be proud of the fact

JOHN KEMBLE AND MISS FARREN AS "ARTHUR" AND "EMMELINE" BY HEATH AFTER STOTHARD that the National Gallery of Ireland possesses in its striking crayon/pastel sketch by Humphry the only portrait of the actress in a public collection. I should like to be convinced that the R.A. portrait of 1791 was that which found its way to Dublin in 1826. But unfortunately, the sketch, with all its merits, is not a work of sufficient distinction and completeness to warrant any such supposition. It is none the less desirable, however, because it is lacking in that pervading mediocrity of Humphrey's women; although the sign manual of the artist is to be seen in the well-known gazelle-like eye. The face, with its aggressive nose, has more of character than of beauty, but a beauty with animation and intelligence.

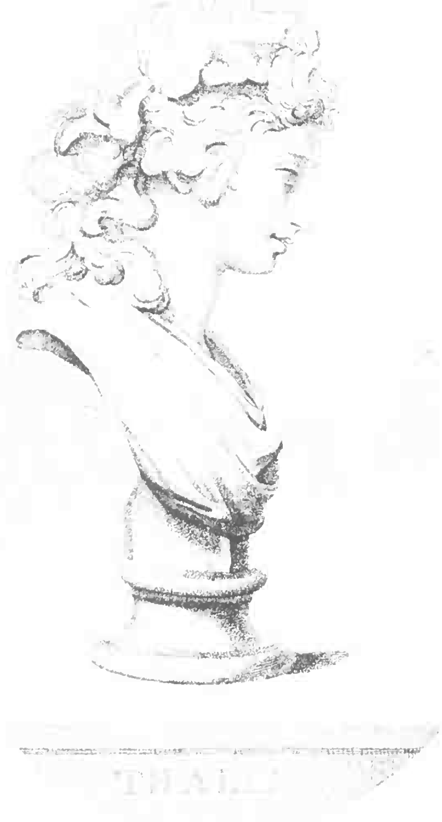
In dealing with character portraits of famous players which never had the fortune to be contemporaneously exhibited, and yet attained the distinction of being engraved, one can frequently arrive at a sound approximate date for their execution by a very simple method. The period may be narrowed down very considerably by taking as a starting-point the date of the subject's first metropolitan appearance in the character indicated, and by striking a happy medium between that and the date of engraving. Add to this, of course, that the records of the particular artist, his whereabouts at specific periods (paying careful attention to the fact whether he be in this world or the next) must all come into the calculation. Here, for example, are one or two attempts at solving problems of this order.

In 1785, Ramberg's portrait of Miss Farren as "Olivia" in *Twelfth Night* was engraved in July for *Bell's British Theatre* by Grignion and Bartolozzi. The actress had first appeared in the role at Drury Lane in May, 1782, but as Ramberg did not come to England until a year later, one is safe in assuming that the portrait was executed within [illegible] of its execution. Again, we find that Miss Farren's [illegible] acting as Hermione, a character which made her [illegible] analogue of the living statue and of William Schwenck Gilbert's *Galatea*, had won considerable popularity for the revival of *Winter's Tale* at Drury Lane, in October, 1779. This memorable revival of [illegible] old masterpiece was seen again at the same theatre in November, 1787, when John Kemble played the part of the King. It was doubtless at this time, too, that Stothard made his sketch of the [illegible] in Act III., Scene II., subsequently engraved in stipple by Heath and published with an edition of the play in November, 1788.

MISS FARREN AS [illegible] ENGRAVED BY [illegible]
[illegible]

In the rare cases where the engraving seems to have been unduly protracted, the method of procedure suggested above affords very little help. Take, for example, De Wilde's drawing of Miss Farren as "Penelope" in *The Gamester*. Neagle's engraving was not issued until 1809, but the actress had first been seen in the character at Drury Lane in 1780, and De Wilde's portrait cannot have been executed much later than 1786.

Although the fact is little complimentary to Elizabeth Farren's unaided histrionic powers and reflects upon the period, when her celebrity was lacking in factitiousness, one is not surprised to find that the period when a portrait of the Queen of Comedy was first exhibited synchronised with the hour of her plunge into the vortex of Society. A little better than a year after Burgoyne's successful comedy of *The Heiress* had been produced, or in 1787, Downman sent in his water-colour drawing of *Mr. King and Miss Farren as Sir Clement Flint and Lady Emily Gayville* to the Academy. This picture, in which the actress was shown in a light-footed dress, wearing her hair in curls, and with a hat with a white feather, proved so attractive that a demand for engravings soon set in. It was met by the issuing of Jones's large stipple print. In 1788 Downman sent in a separate half length portrait of the actress, full of piquancy and charm, and exquisite in its harmony of luminous radiance and vivacity. Bartolozzi's much-sought-after coloured engraving of this drawing has already been reproduced in facsimile in these pages. The portrait formed one of a series executed by the artist for the scenery at Richmond House Theatre, a curious assortment of professional actresses and ladies and gentlemen of quality. Engravings of several of these commissioned drawings were published in February, 1788. Some time in the year previous the Duke of Richmond had secured Miss Farren's services to superintend some distinguished amateur theatricals at his private playhouse in Privy Gardens, Whitehall, and in these the Earl of Derby, Lord Henry Fitzgerald, and the Hon. Mrs. Damer took prominent part. Notwithstanding the existence of Lord Derby's verses to Ozias Humphrey, it is said that these highly fashionable entertainments marked the first meeting of the earl and the actress. If this were so, it may be that Derby had wearied of sighing at a distance for his Joan, and that he it was who engineered Miss Farren's engagement for the occasion. One is inclined to think, moreover, that some such play as *The School for Scandal* was presented—some play containing a picture scene—and that it was for this that Downman's motley assembly of portraits was executed. It remains to recall that this was by no means the sole artistic outcome of these notable theatricals. It is to them we owe Hoppner's distinguished portrait of *Lord Henry Fitzgerald as Don Felix in "The Wonder,"* shown at the Academy in 1789. More apposite to our present topic is the fact that the Hon. Mrs. Damer, who had considerable gifts as a sculptress, executed a marble bust of Miss Farren as "Thalia," a work whose prime characteristics were reproduced by Jones in an engraving published in March, 1789.



MISS FARREN. FROM AN ENGRAVING BY JOHN JONES, AFTER JAMES ROBERTS — FROM THE ORIGINAL BUST BY THE HON. MRS. DAMER

We come now to Lawrence's superb portrait of the famous actress, that youthful masterpiece which marked the turning-point in the great artist's career. Lawrence had only been three years in London, and had barely attained his majority, when he painted this paradoxically composed, but undoubtedly fine, picture. A tradition exists in the Stanley family that Miss Farren only gave the artist a single sitting for the portrait, and the story goes that when she repaired to No. 41, Jermyn Street, for the purpose, Lawrence was so struck with the attitude she assumed when about to divest herself of her cloak that he asked her to remain as she was. It has been frequently stated that Lawrence made no studies for the picture, a strange misapprehension, seeing that the Derby collection at Coworth contains the painter's preliminary crayon drawing. This was engraved in pure Bartolozzi style by Mr. Eugene Tily in 1897, and published in colours by Messrs. Graves & Co., of Pall Mall.

Sent to the Academy in 1790, where it was No. 171, the famous Farren portrait was hung as a pendant to Reynolds's *Mrs. Billington as St. Cecilia*. Although it proved to be the furore of its year, its success was won in the teeth of stern critical reprobation. Grave fault was justly found with the composition of the picture. There was much girding at the taste that could show a lady standing in the midst of a summer landscape while wrapped in a John winter-cloak with fur lining and holding a capacious muff. The barbed shafts of the critics rankled for long in Lawrence's mind, and little comfort was found by him in Burke's feeble solution that no heed should be paid to the carpers, as "painters' proprieties" were always the best. The real solace lay in the fact that the picture eventually proved a success of hostility, and that those who came to scoff remained to admire. No surprise need now be expressed at this, for perhaps no other work of the artist presents at once so many of his beauties and so few of his defects. No inkling of that vitiation in taste in the matter of colour, so frequently betrayed by many of Lawrence's later portraits, is to be traced in this painting. It still retains its pure and silvery harmonies, still communicates to the unprejudiced its message of bland serenity and loveliness. Few famous portraits remaining in private hands have been more frequently exhibited. It was shown for the fifth time by Mr. J. Pierpont Morgan, its present owner, at Berlin in 1908.

MISS FARREN. BY SIR THOMAS LAWRENCE. (FROM THE ENGRAVING BY [illegible]) PUBLISHED BY [illegible]

It was not with the carpers that Lord Derby sided, but with the penetrative critic who wrote of Lawrence's work, "We never before saw the mind and character upon canvas; it is completely Elizabeth Farren—artful, careless, spirited, elegant, and engaging." His lordship was a matter of two years in indirect treaty for the purchase of the picture, and had to pay compound interest for his procrastination. He might have had it at first for sixty guineas, but when he bought it in 1792 he had to give in 1790. Even then Lawrence's troubles over the portrait had not ended. His fair sitter was again to demonstrate her possession of a sweet unreasonableness. One says again how advisedly, for at the period when the picture was first exhibited it was inadvertently described in the catalogue as the "Portrait of an Actress," instead of the conventional "A Portrait of a Lady," and Miss Farren saw that there was an invidious distinction that Lawrence had some difficulty in lulling her susceptibilities. No sooner had the picture been sent home to its purchaser when the lady broke out afresh. Conceive of the painter's astonishment on receiving a letter from her detailing the strictures of her friends, and asking him to make certain alterations in the portrait. Somebody had said it was too thin, and somebody else that it was "broke in" in the middle. "Please make it a little fatter, and diminish the bend you are so much attached to." Once more Lawrence had to exercise his powers of persuasion and great personal charm in order to soothe the irritated actress. It only remains to be said that in 1821 the famous portrait passed into the hands of the second Earl of Wilton on his marriage with Derby and Farren's younger daughter, to be ultimately purchased by Mr. J. Pierpont Morgan.

Lawrence's masterpiece having by the malevolence of the small-minded become town talk, a demand for prints set in. The famous coloured stipple engraving so long attributed to Bartolozzi is now known to have been in part the work of Charles Knight, whose name was appended to the trial proof issued on February 25th, 1791. In the finished proof, however, the name is erased, and in the third state Francesco Bartolozzi's name is appended. Charming as is this much-sought-after colour print, it but faintly suggests the manifold beauties of the original. Collectors who desire further details concerning its history and vicissitudes may be commended to Mr. G. Barrington Nash's essay on the subject in *The Magazine of Art* for 1889, at page 122.

Downman subsequently painted a "head and shoulders" of Miss Farren in a white silk dress trimmed with fur and holding the inevitable muff. Wicked wits have maintained that the latter was symbolic of a certain noble dangler. As part of Sir Francis Grant's collection this picture was sold at Christie's in 1875 for seventy-nine guineas, and again changed hands at the Reginald Cholmondeley sale in 1897, when the substantial price of 2,550 guineas was reached. A replica was shown by Mr. Wentworth Beaumont at the *Fair Women* Exhibition of 1894, where it was No. 72.

From the flamboyant homage of that prevailing taste which delighted in the mock heroic and produced a spawn of Tragic and Comic Muses Elisabeth Farren almost wholly escaped. There is, however, in the theatrical collection in the Garrick Club, a large oval picture of this order by Richard Cosway in which the personality of the actress is perverted by a glamour of ethereality. The face is human in its vividness of colour, but the flamboyant gauze drapery hints of another world. One notes a mask coquettishly held in the right hand, and the composition must be reckoned, seemingly, among the formidable array of Comic Muses.

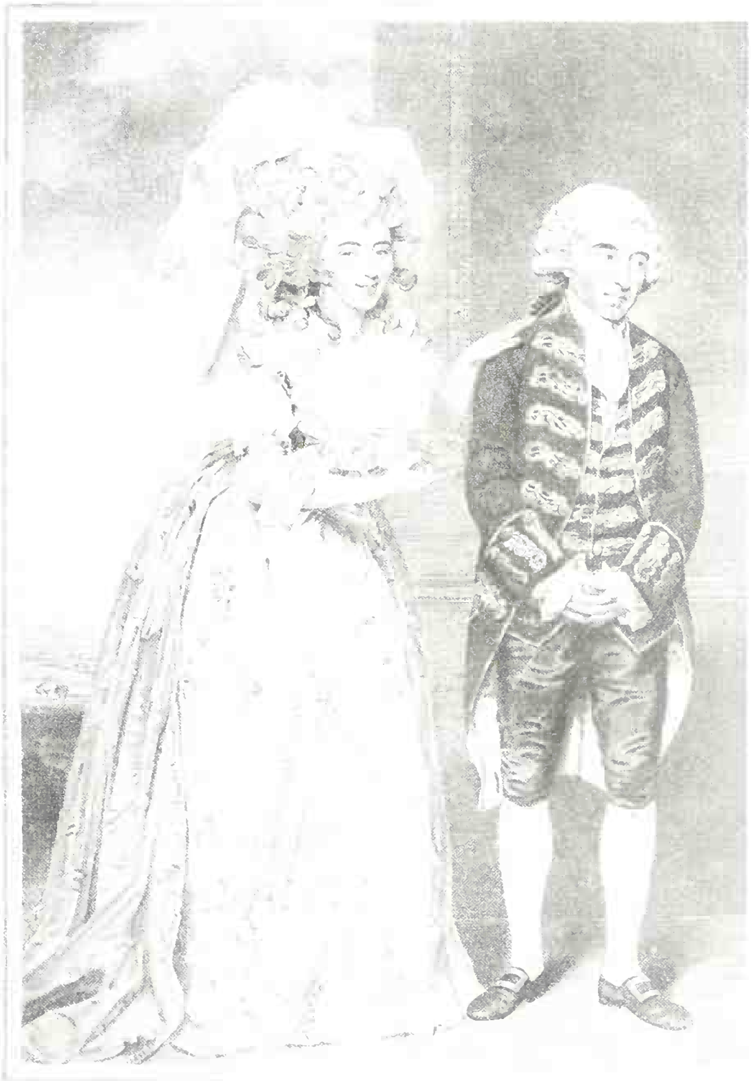
Besides the two miniatures shortly to be spoken of, Cosway painted another portrait of Miss Farren, now part of Lord Derby's collection at Coworth. About twelve years ago the late earl purchased a Hoppner, now at Derby House, which was said to represent the charming actress, but this, from its general unlikeness to the approved Farren type, is now suspect.

Portraits of players by unknown artists so seldom fetch a good price under the hammer that a recent exception, appropriate to our theme, deserves chronicling. The respectable sum of one hundred and eighty guineas was given at Christie's in February last, during the sale of the Wylie collection, for an unascribed oil-painting of Miss Farren, showing her sitting by the sea-shore dressed in white.

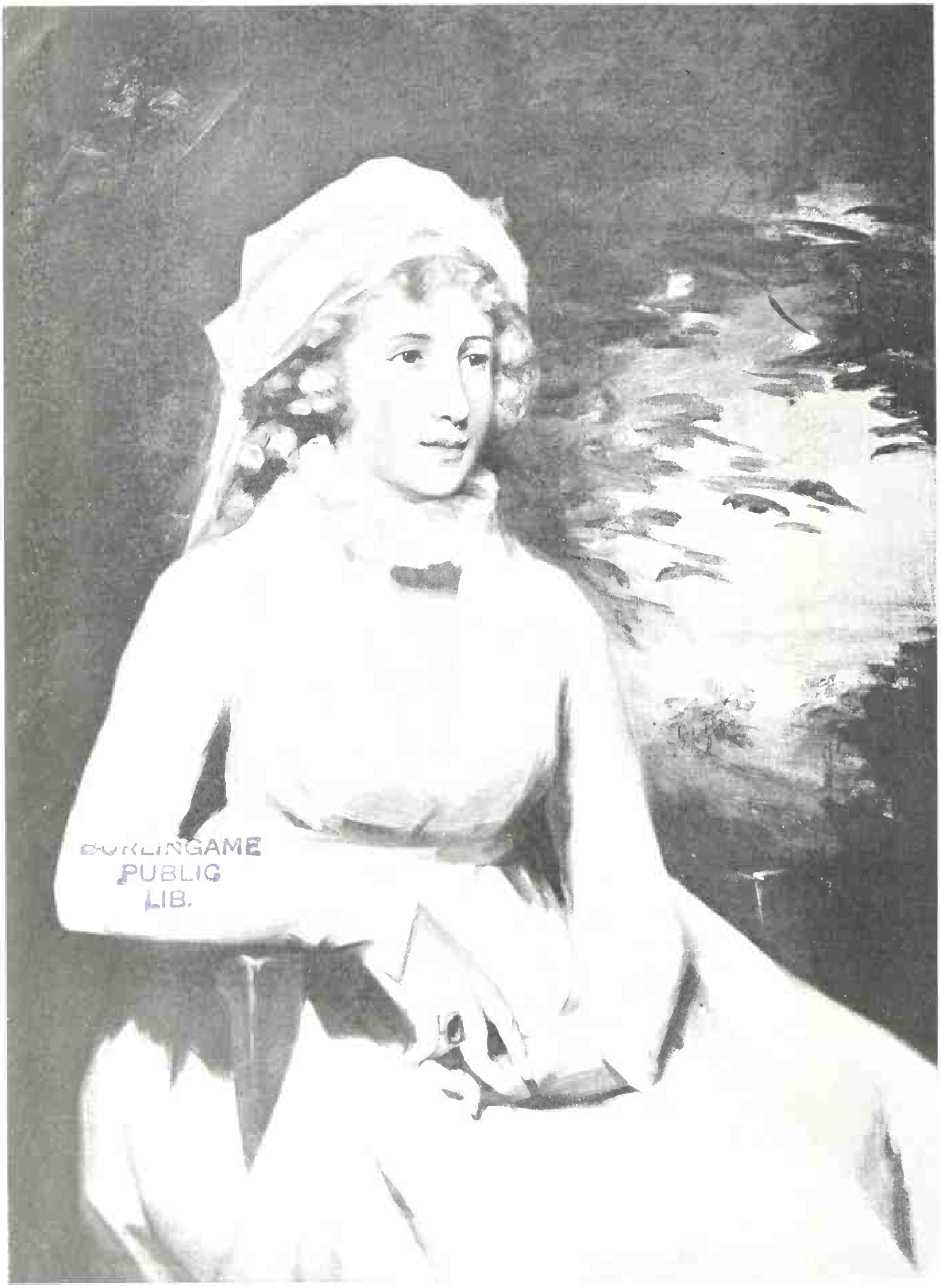
Quite a number of miniatures exist of "The Grosvenor Square of Comedy"—to give to Miss Farren that striking cognomen which Northcote bestowed on Mrs. Abington, but which belongs more fittingly to her youthful rival. One likes to think that the miniature of the player-countess preserved at Knowsley is the very portrait which inspired Lord Derby's none too pellucid lines to Ozias Humphrey. In the King's collection at Windsor Castle is a Farren miniature by an unknown artist showing the actress in a jewelled turban, and wearing a low dress with a becomingly fantastic collar. This has been reproduced in Lord Ronald Gower's *Great Historical Galleries of England*, third series. My belief is that it represents Miss Farren as "Almeida" in Pratt's tragedy of *The Fair Circassian*, a rôle "created" by her at Drury Lane on November 27th, 1781. Another unascribed miniature of the actress is to be seen in the Garrick Club. Among her early portraits ranks Henry Bone's striking miniature on ivory, now in the collection of Lord Mayo at Straffan, and recently reproduced in these pages. Painted about the year 1789, this shows a face replete with the beauty of rich expression, but lacking in the charm of symmetry.

Four interesting Farren miniatures were shown at the Burlington Fine Arts Club in 1889, two by Richard

Cosway and one each from the pencils of Samuel Shelley and J. Nixon. No better object-lesson illustration of the inequality of vision and attainment meted out to the genus artist could be obtained than by contrasting these four. The Cosway, as owned by the Earl of Wharncliffe, has all that agreeable mannerism which made of the painter the Romney of miniaturists. One takes it to be a thing of beauty rather than a faithful chronicle. The actress is shown with a string of pearls fastened in the hair and encircling the open bust. Shelley, that self-taught genius who caught some gleams from the sun he adored, gave us in some respects but a diluted Cosway, but his miniature of Elizabeth, Countess of Derby, and her daughter, painted about 1799, shows so far as the principal figure is concerned greater clarity of vision if considerably less imagination and facility. Here we have no pictorial foppery, but something with the harsh and bitter taste of life in it. Apparently this was the last portrait for which the abdicated Queen of Comedy sat. It has been reproduced, together with the Cosway, with which it is here contrasted, in Dr. Williamson's *Portrait Miniatures*.



MISS FARREN AND MR. KING AS "LADY EMILY GAYVILLE" AND "SIR CLEMENT FLINT"
FROM AN ENGRAVING BY T. JONES AFTER [illegible]


BURLINGAME
PUBLIC
LIB.

MRS. DOUGLAS OF BRIGTON BY SIR HENRY RAEBURN, R.A.
By permission of Messrs. [illegible] & Son

A RAEBURN EXHIBITION

By C. Reginald Grundy

The Scottish school of painting commenced with Raeburn. It might have ended with him, too, had he, like the majority of his countrymen who could put paint upon canvas in a sightly manner, migrated south of the Tweed. He came into the world at a critical period for Scottish art. It was still in the throes of conception, and Ramsay, who alone, up to that time, possessed sufficient talent to have assisted at its birth, had carried his facile brush to England. In doing this he was following the example of successive generations of painters, from J. M. Wright to Aikman, who, though of Scottish origin, showed no feeling of nationality in their work, which was wholly inspired by foreign models. Raeburn was the first Scottish artist of original genius, and it was fortunate for his country that, instead of being tempted by the richer field for the exercise of his talents offered in England, he stayed to settle in Edinburgh. His work gained by this, becoming invested with that intense, though often unconscious, feeling of nationality which comes of close contact with the mother soil. His studies abroad had assisted him to a clearer vision, and a more perfect manner of recording it, his outlook remaining essentially Scottish. The influence of his personality on successive generations of Scottish painters can hardly be overestimated. The inspiration of his work set a standard of sincerity which prevented the native artists from descending to the meretricious prettiness which marked the work of some of the most fashionable [illegible], while his successful career encouraged others of his countrymen to remain in their own land for their livelihood. Under the [illegible] national school has been built up until Scottish

MISS JANE SHIELL, AFTERWARDS MRS. [illegible] BY SIR HENRY RAEBURN, R.A. FROM THE COLLECTION OF MRS. [illegible] in spite of being merely a breeding-ground to provide recruits for London studios, is now one of the world's great art centres.

Raeburn's location in Edinburgh long prevented his art from becoming adequately appreciated in England. A fact which the recent important exhibition of the artist's works at the French Gallery (120, Pall Mall) only served to emphasize.

It is eighty-seven years since the great Scotsman died, yet this exhibition of twenty-nine of his pictures is the most representative which has been held in London. None of the artist's works was to be seen in the National Gallery until 1883, when the fine full-length *Portrait of a Lady* was bequeathed by Mr. Robert Dudgeon. This remained the solitary specimen of Raeburn's powers until twelve years later, when the collection was reinforced by the legacy of Sir W. Montagu McMurdo of a second fine example, the full-length *Portrait of Lieut.-Colonel McMurdo*. Raeburn's introduction to England may be said to have indirectly originated through the great exhibition of his works held at the Royal Scottish Academy in Edinburgh in 1876. The collection included 325 pictures, studies, and miniatures. This splendid display, which would now draw art-lovers from the four quarters of the globe, was passed comparatively unnoticed by the English public. Scotsmen, indeed, flocked to it; but Scotsmen are proverbial for supporting the work of their own countrymen; and that they ranked Raeburn as a peer of Reynolds or Gainsborough was considered merely as a piece of national prejudice. The exhibition, however, did good. It brought Raeburn's reputation over the border; and the next year, when the Raeburn family dispersed their collection of the artist's works at Christie's, there were buyers in plenty to be found for them. This had not always been the case. Previous to 1877, according to Redford's *Art Sales*, only one Raeburn of any importance or interest had been offered at the King Street auction rooms—a portrait of *Sir Walter Scott as a Boy*, put up in 1865 and bought in for the miserable sum of £18 5s. 0d. Judged by this criterion, the pictures in the Raeburn sale fetched prodigious prices. Forty-nine works realized in aggregate £6,000, only little more than half the amount—10,605 guineas—for which Messrs. Agnew had secured the famous *Duchess of Devonshire* by Gainsborough in the previous year; but Gainsborough's and Reynolds's never fell to the same low ebb as did the works of the other great English portrait painters. The auction record for a picture by the last-named artist then stood at £3,622 10s. 0d., the amount at which Mr. W. H. Beaumont became the possessor of *Mrs. Musters* in 1873; that of Lawrence was £1,475 for *Mrs. Baring and Children*; Romney's was £808 10s. 0d. for *Lady Hamilton at the Spinning Wheel*, sold in 1875; and Hoppner's was £472 obtained for his *Sleeping Nymph*, sold so far back as 1847. Compared with these, the record of £997 10s. 0d. obtained at the Raeburn sale for the artist's portrait of his wife was more than respectable; his own portrait brought £535 10s. 0d. In 1905, at the Tweedmouth sale, these two pictures realized 8,500 guineas and 4,500 guineas respectively.

The Raeburn sale gave the artist an established position with connoisseurs, then few and far between, who regarded portraits not possessing a sentimental interest in themselves as coming within the scope of a picture collection. The prevailing taste was for pictures which told stories or pointed morals, and the manner of their painting was a matter of comparative indifference so long as the brush-work was smooth and carried to a high surface finish. The wonder is not that Raeburn's pictures fetched so little in 1877, but that, having regard to the prevailing fashion in art, they fetched so much. His portraits possessed little sentimental interest to the average Englishman. They were generally of people of whom the latter had never heard, and those of the women-folk lacked that superficial prettiness with which contemporary English artists—Lawrence more especially—could invest the most plain of their lady sitters.

Looking round the exhibits shown at the French Gallery, one realized anew the truth of Stevenson's words regarding Raeburn, "He was a born painter of portraits." The phrase would not be so true of any of Raeburn's contemporaries, neither of Reynolds or Gainsborough, nor of those lesser luminaries—Romney, Hoppner or Lawrence. Each individually excelled the Scotsman in certain qualities, but they were primarily picture-makers rather than portrait painters, none of them equalling him in placing living men and women on canvas. One suspects that his environment helped him in this. In Raeburn's day the Scotch as a nation were still rigidly Puritan, loath to entertain an undue regard for the pride of the flesh or the delight of the eye, and so less disposed than their English neighbours to having their likenesses made to conform with certain types of beauty at the expense of veracity. However this may be, Raeburn was no flatterer, but, regarding his sitters with a shrewd, all-embracing kindly perception, set forth their features as he saw them. He did this with little anxiety of the result, and with no undue desire to make a beautiful picture of his record. He was, to use a vulgar term, the most cocksure of all the masters; the quickest in his perception of how a subject should be treated; the most certain in his confidence of being able to treat it

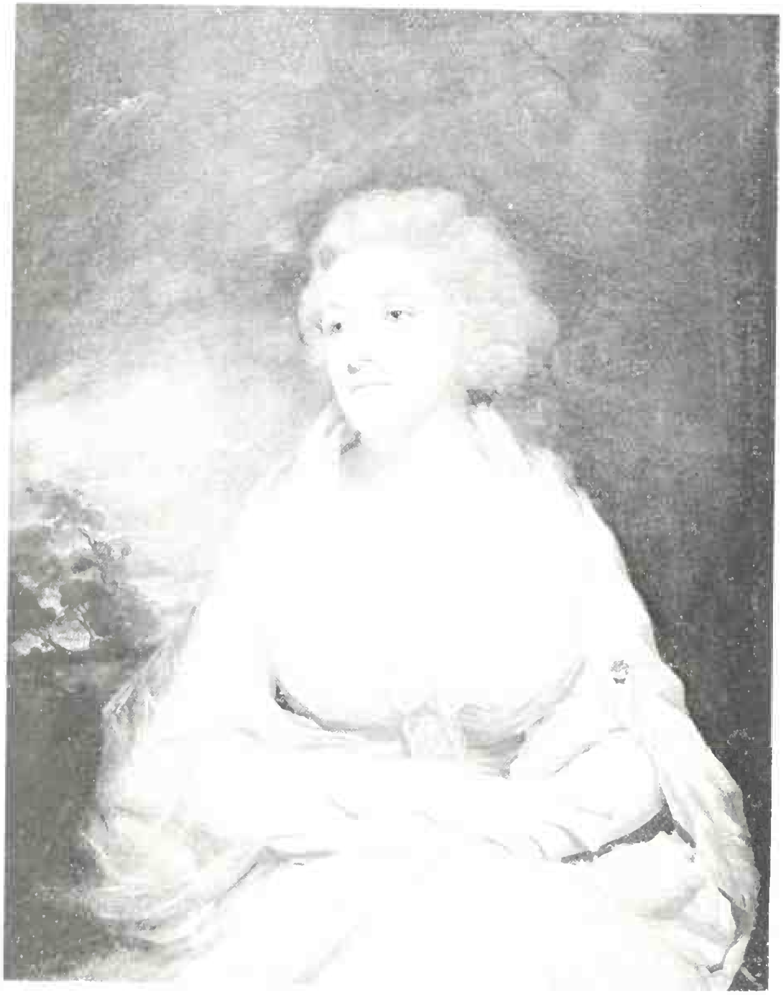
[illegible] CUNNINGHAME GRAHAM OF GARTMORE. BY SIR HENRY RAEBURN, R.A. (FROM THE COLLECTION OF [illegible])

suggestion once he had decided upon the method. Most of his pictures must have been fully realised in his own mind before he actually set brush upon the canvas; not otherwise could the masterly incisiveness of the handling be accounted for. As a craftsman, a manipulator of oil colours no other artist of the British School equalled him. Romney most nearly approached him in the soundness of his technique, but Romney's works often gave the impression that he tired of his subject before he fully expressed it. To match a representative work by Raeburn, as, for instance, the portrait of James Byres (No. 2 in the exhibition) at the French Gallery, one would have to go outside the British School to Frans Hals or Velasquez. This picture, like most of Raeburn's, was painted with a restrained palette, yet in an artistic sense it was full of colour; the shadows were luminous and transparent; the whites of the cravat and the high lights on the face expressed with both power and restraint. There was no attempt to force the contrasts, to make the head appear to protrude from the canvas; it rather enveloped in atmosphere, as it would have done in nature. The modelling of the face was superb and full of significance, so that in looking at the portrait one felt not so much that one was regarding a picture as seeing a living person.

It might be urged that in the painting of this portrait Raeburn had exceptional advantages. Mr. James Byres was not only a fine subject, but an intimate friend of the artist, so that he must have known his features almost as well as his own. This distinguished antiquary and architect, who is famous as having brought the Portland vase to England, [illegible] for the influence he exercised on Raeburn's art. His advice to the artist, when a young man at Rome, to always paint from nature, and never to trust to his memory, even in rendering the subordinate parts of his pictures, was followed by the latter implicitly in his after career, and probably had as much to do in making him a fine painter as the latter's persistent study of the technique of the Italian painters. The portrait in question was evidently was not a commission, but a labour of love, painted by Raeburn for himself, for it was in the possession of his family when shown in the Edinburgh Exhibition in 1876, and appeared in the sale at Christie's in the following year, when it fetched the then high price of £[illegible]. In the same year a typical [illegible] portrait of Reynolds brought only [illegible] guineas. Though this work was painted under more fortunate circumstances, it cannot be said to be unique in its excellences. That of the Rev. D. D. Johnston, D.D., one of the founders of the Asylum of the Industrious Blind of Edinburgh, where another version of the portrait is now hung, was quite as forcible, though [illegible] in atmosphere. It was painted [illegible].

Another type of physiognomy was seen in the picture of Mr. John Campbell of Kilberry, a young man immaculately attired, and carrying a stick in his gloved hand with an inimitable air of dandyism. One might set him down as a country buck, but a man neither destitute of brains nor lacking force of will. The whole pose of the figure bespoke conscious strength, which his firm mouth and chin confirmed.

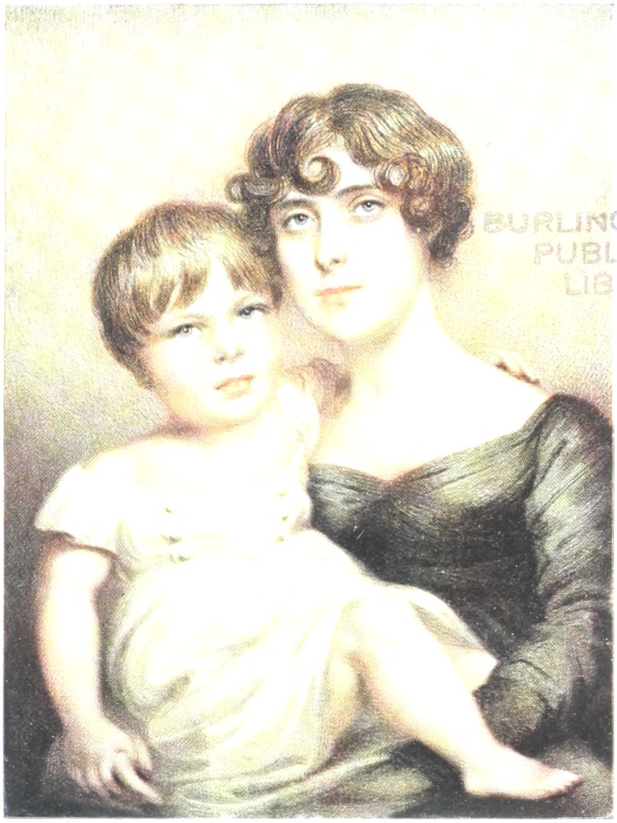
Strength of character, indeed, was a quality shared by all Raeburn's male sitters. In no portrait was it more clearly shown than in that of Captain George Makgill, a ruddy visaged, red-coated veteran, with resolute lips and massive chin, and yet with an air of kindliness about him. I have not tried to identify the uniform in which he was represented—probably that of a militia regiment. The old gentleman might not have incurred any more dangerous martial duty than that of a parade or the task of a round of sentry inspection on a winter's night; but one felt that he was a man of the same mettle as Duncan of Camperdown, or Heathfield of Gibraltar fame. Yet there would have been few [illegible] of the society with placid composure, and even a sort of [illegible] ment of the pencil. Raeburn had a liking for uniforms, and in the majority of the mentioned portraits the sitters were attired in martial array, and looked their characters, though one suspects that they had smelt but little gunpowder. Colonel William Shirreff, who was depicted at full length leaning on his sword, might probably have experienced active service; but Patrick Millar, of Dalswinton, or the Earl of [illegible], the former of the Dumfriesshire Yeomanry, and the latter in a militia uniform, were hardly likely to have done so. The last-named was the less martial of the two in his appearance. Raeburn had shown him as a country gentleman, well bred, cultured, and carrying himself with unstudied dignity. The latter characteristic was also shown in the portrait of Lady Belhaven, one of the finest of Raeburn's pictures of women. The composition was simple, natural, and unaffected—though indeed this is almost a superfluous eulogy on an artist whose work was never artificial. The subject, though simply attired, and easily posed, with her arms clasped in front of her, was obviously a lady *du grand monde*; blue blood was revealed in every line of her graceful figure and clear-cut features.



LADY BELHAVEN, YOUNGEST DAUGHTER OF RONALD MACDONALD OF CLANRONALD
BY SIR HENRY RAEBURN, R.A. FROM THE COLLECTION OF [illegible] ESQ.

Characteristic of the homelier type of womanhood, which more generally formed the subject of Raeburn's brush, was the picture of "Mrs. Douglas," obviously that of a lady who could personally supervise her household as well as entertain the guests she received there. The hands, clasped together with fingers interlocked, as though to keep them from movement, were as intimate a piece of character revelation as the latent vivacity of the sitter's face. An older woman was shown in the fine portrait of *Mrs. Tod*, but one who, if not equally active in body, was at least as alert in mind. The shrewd eyes and strong, mobile lips would lead the spectator to infer that this lady could hold her own in a battle of wits.

One might praise this work for its fine handling, and for the harmonious arrangement of blacks, whites, and greys which formed the colour-scheme, did not these qualities universally characterise Raeburn's works. His art was of that kind which conceals itself in the perfection of its accomplishment. Less autographic



MRS. PATERSON AND HER SON

FROM A MINIATURE BY ANDREW PLIMER

In the possession of Mrs. de Lacy Lacy

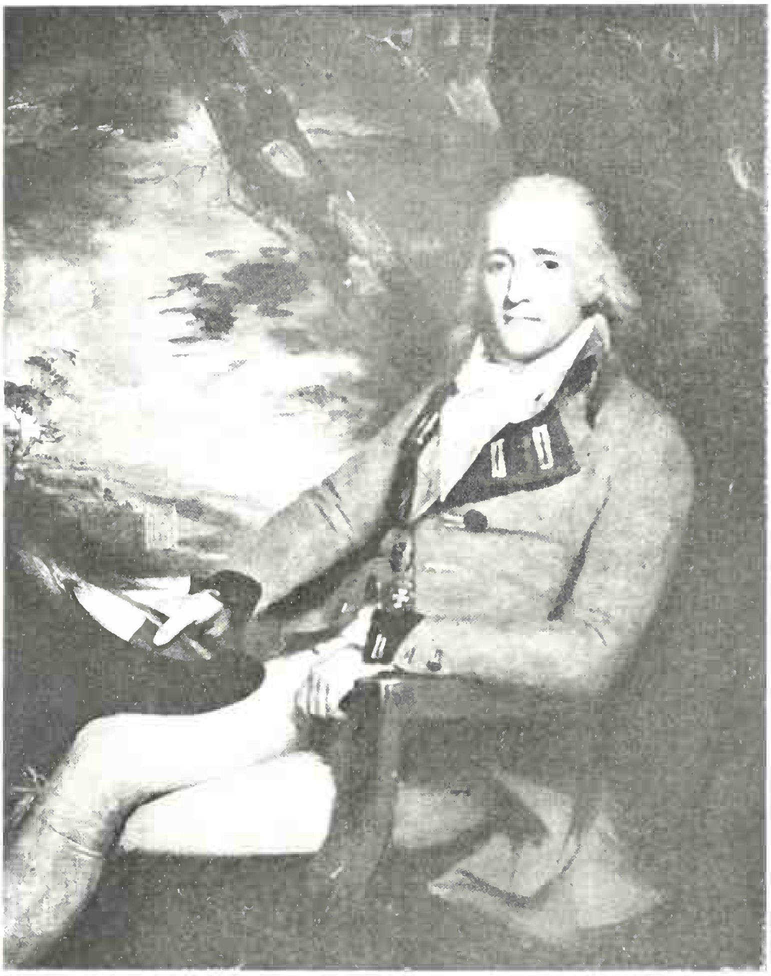
BURLINGAME
PUBLIC
LIB.

BURLINGAME
PUBLIC
LIB.

[illegible] of the medium, it was the more effective inasmuch as the intention is abstracted from the personality of the sitter by his obtrusively visible brush work. In other words Raeburn forced his pictures far enough to conceal his methods of producing them. This was shown in his unfinished picture of *Lady Buchan Hepburn*, which required a few hours' work to make it complete. Yet in its present state it could pass as being entirely finished. [illegible] with modern pictures.

In *Miss Anne Cunningham Graham*, Raeburn showed a softer type of womanhood than usual, marking the last period of his career, when the stern robustness of national character, which had come uppermost by reason of the stress and turmoil of the long struggle with France, was subsiding under the influence of peace.

Of younger women there were the *Lady Maitland*, *Miss Ross*, and half a dozen others, all charming, and all tending to show that Raeburn could paint a picture of a beautiful girl as well as any of his rivals. One feels, indeed, that Raeburn has been grievously underrated in this matter—that he lacked opportunity rather than skill. Though his technique probably gained by his remaining in Scotland, his range of subject was enormously circumscribed. Had he gone to London, he would have had to modify the robust sincerity of his art to suit the fashionable taste nurtured on the graceful flatteries of Lawrence and Hoppner, but at the same time his residence in a provincial capital cut him off from scope for the [illegible] in a way that [illegible] more popular [illegible] Gainsborough [illegible] Hoppner and Lawrence [illegible] painting the [illegible] of the butterfly [illegible] who [illegible] fashionable society of their day [illegible] beauties whose mission it was to attract and fascinate [illegible] deportment had [illegible] and the [illegible] who had [illegible] with [illegible] style. Most of Raeburn's sitters were of the higher middle class, a class distinguished for solid qualities but hardly for those superficial and fascinating elegancies whose portrayal does so much to add to the charm of some of the English artists' works. Raeburn saw this limited range of demure and sedate type of womanhood, and when he introduced us to a beautiful woman it was rare that she was animated by a spirit of archness or coquetry. Citing his portrait of *Lady Maitland*, already mentioned, as an example, neither Reynolds nor Gainsborough could have given us a better picture of its type, or have recorded the beauty of this high-born girl more sincerely and expressively; but Raeburn had found her in a grave mood. There was not a hint of coquetry in the firm line of her mouth, or of passion in her dark pensive eyes. *Miss Ross* and *Lady Stewart* were both charming in a domestic way. One could prophesy that they would each become an excellent wife and mother, like Mrs. Alexander McCrae, whom Raeburn had



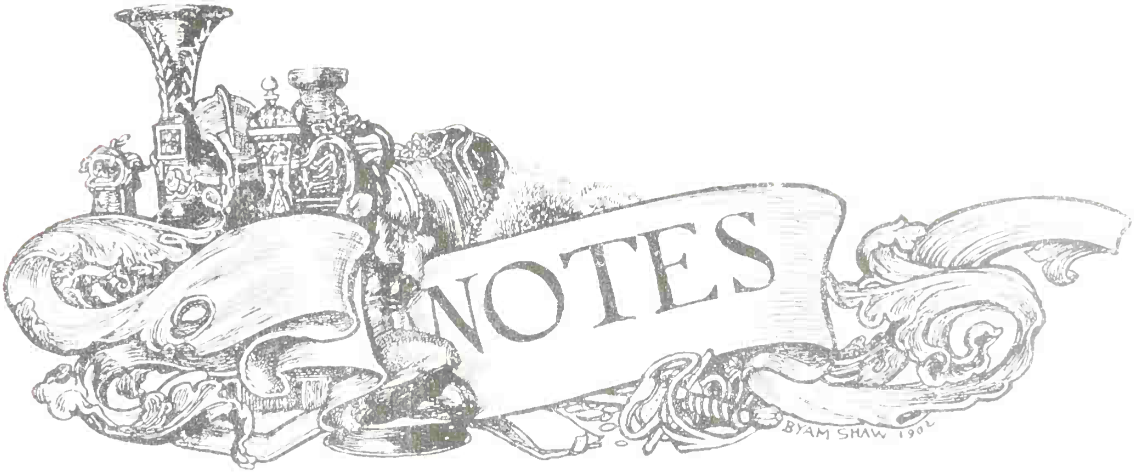
THE EARL OF HYNDFORD   BY SIR HENRY RAEBURN, R.A.
FROM THE COLLECTION OF MRS. [illegible]

sturdy [illegible] maternal pride in her two bonnie children. The last picture was delightfully natural, impregnated with the affection and grace of family life without being weakened by any touch of false sentimentality. In the picture of Mrs. Vere, the artist's sister-in-law, there was more gaiety of expression, as though the artist had taken advantage of their near relationship to treat her with less reserve; yet even this joyous young matron had little of that archness or piquant fascination of Reynolds's *Nelly O'Brien*, Gainsborough's *Perdita*, or Romney's *Lady Hamilton*. Could Raeburn have painted such a type of woman, so thoroughly uncongenial to the austere, moral atmosphere in which he lived? Looking at his pictures of children, his portrait of *Miss Jane Nisbet*, for instance, or the little Thomas and Ann McCrae in the family group, one feels inclined to answer in the affirmative. The connection between the artlessness of childhood and the fascinating allurement of a coquette seems remote, and yet their artistic expression presents much the same difficulty, and the hand which could reveal so well the winsome, bright-hearted spirit of innocence concealed under the demure [illegible] of [illegible] and charming [illegible] Miss Jane Nisbet could not have failed in portraying the seductiveness of Emma Hart or Kitty Fisher.

As Raeburn was limited in the range of his subjects by his life and environment, so he limited himself in his treatment of them. There was a certain sameness about his backgrounds and accessories. Probably part of this conventionalism was largely the result of his sitters' desire to be painted according to the prevailing style, a phase of taste which was more apt to determine the work of a provincial practitioner than of a fashionable metropolitan artist whose reputation was great enough to enable him to lay down the law to his clients. It was to this, then, we owe the fact that so many of Raeburn's subjects were portrayed with an outdoor background of russet trees, while the lighting of the picture was wholly of the studio. When the artist was free to exercise his own judgment, he appeared to have cast aside the conventional shackles, as in that fine equestrian portrait of his son Henry on a grey pony, painted in 1796, which was one of the greatest works in the exhibition. This was essentially modern in its feeling, and in its arrangement and lighting must have appeared startlingly original when it was painted.

In his repetition of similar colour-schemes, Raeburn could hardly be acquitted of direct intention. Wilkie twitted him with his frequent use of yellow, and this and red formed the prevailing colours that he used as a relief to the sober greys and blacks which so largely composed his palette. He was hardly a great colourist in the ordinary sense of the word, his strength lay rather in his expression of tonal values, his intimate interpretation of character, and, above all, in his sentient brushwork. This last quality is sufficient to place him permanently among the great masters, for brushwork to an artist is what style is to a writer, a preservative against the assaults of time, no matter how ephemeral may be the interest of the subject embodied.

MRS. [illegible] OF [illegible] BY SIR HENRY RAEBURN, R.A.
BY PERMISSION OF MESSRS. WALLIS AND SON



NOTES

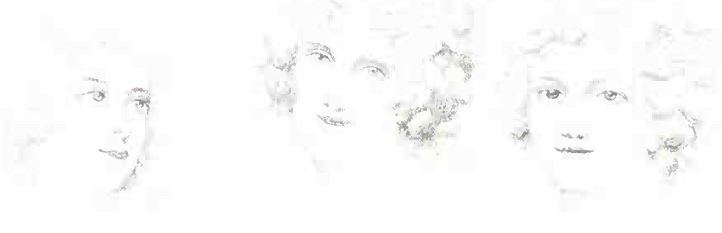
Cosway Drawing

The portraits reproduced are those of Lady Elizabeth Townshend, second wife of General William Loftus, and of his two daughters by his first wife. General Loftus, who was Lieutenant of the Tower of London, Colonel of the 2nd Dragoon Guards, and a member both of the English and Irish Parliaments, was born in 1752. He was the eldest heir male of the family of the Viscount Loftus of Ely, a title which became extinct in 1725. General Loftus married first, February 20th, 1775, Margaret, daughter and coheiress of M. [illegible], Esquire, of Lesson Hall, Co. Dublin, by whom he had issue two sons and two daughters:—

Mary, marr. in [illegible] Major Henry [illegible]; d.s.p. 1811.

Harriet, m. to Thomas Boothby [illegible], Esq., of [illegible] Court, Herts, Hertfordshire; [illegible]

and second, Lady Elizabeth Townshend, youngest daughter of George, fourth Viscount and first Marquis Townshend, [illegible] of King George II., Field Marshal, Governor of Jersey, and Master-General of the Ordnance, by Lady Charlotte Compton, [illegible] surviving child of James, Earl of Northampton, in May, 1790.



PORTRAITS OF LADY ELIZABETH TOWNSHEND, SECOND WIFE OF GENERAL WILLIAM LOFTUS, AND HIS TWO DAUGHTERS. BY R. COSWAY.

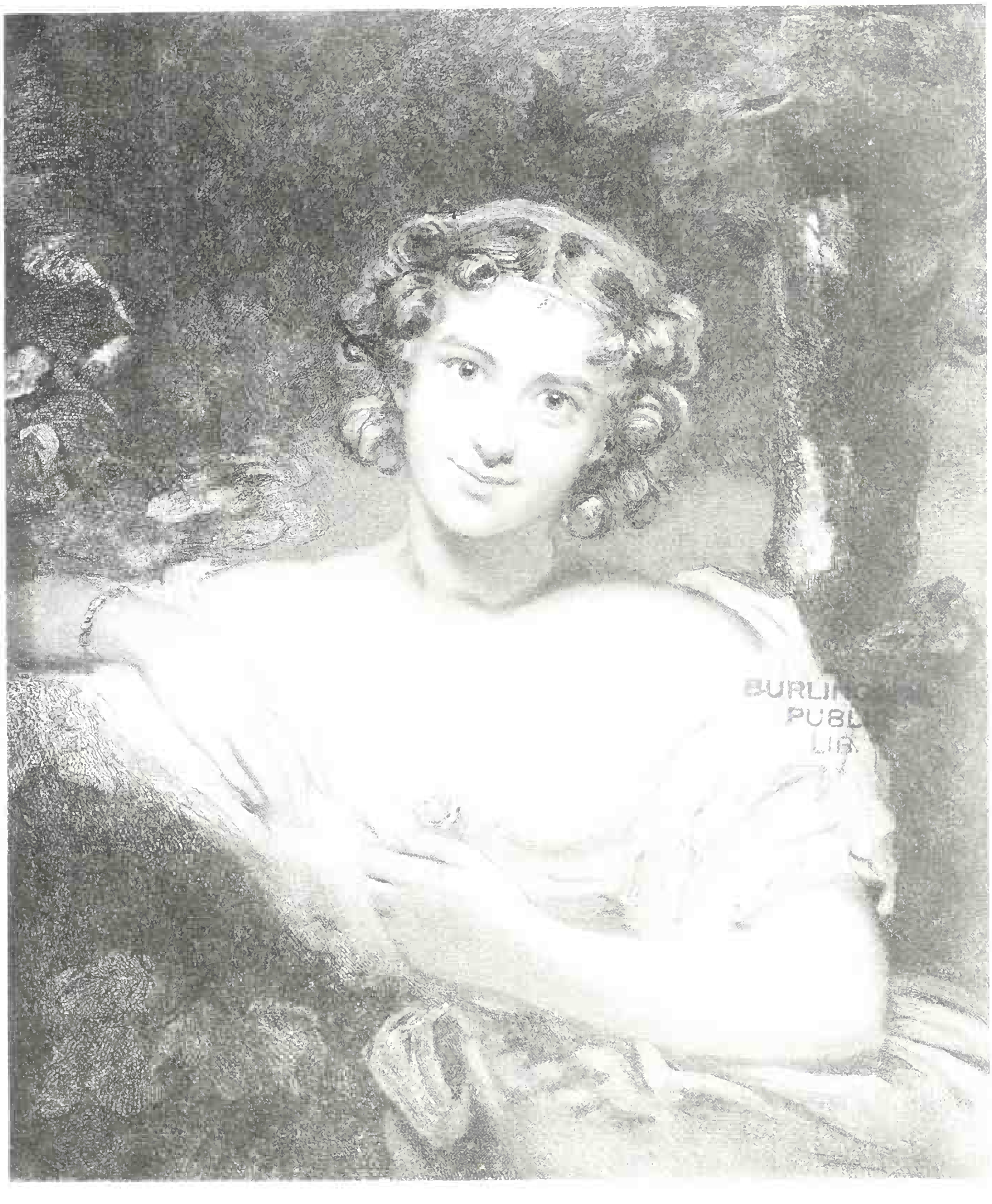
A Black Japanese Bowl

We illustrate a remarkable specimen of Japanese [illegible], in which the decoration is arrived at by the use of a black lac background, upon which the design appears in striking contrast in gold. The bird is somewhat of the [illegible] type, although [illegible] gilt [illegible] delineates [illegible]. The [illegible] bold decorative treatment of the plumage is as though the artist had attempted to break away from all traditions of Eastern design. It is suggestive of the [illegible] of plumage and [illegible] sweeping [illegible] of Albert Dürer [illegible] figures [illegible] known [illegible] drawings [illegible] who is represented as holding a staff supporting plumes and long trailing [illegible] Albert [illegible] this is where Japan [illegible] Western [illegible]

[illegible]

Nineteenth-Century Engravers. I. Thomas Leeming Grundy

All [illegible] of the [illegible] of certain families for [illegible] *The Connoisseur* [illegible] illustrations [illegible] page. [illegible] *Dictionary of National Biography* [illegible] [illegible] Henry [illegible] and Robert [illegible] [illegible] of Manchester [illegible] that much to foster artistic taste in Lancashire, and under their guidance many subsequently famous collections were formed. Both were intimate with many well-known artists. Robert was a close friend of David Cox, and accompanied him on some of his painting expeditions, his own sketches being worthy of comparison with those of his distinguished comrade. The third brother, Thomas Leeming Grundy, the subject of this note, was born at Bolton in 1808. Showing an early aptitude for drawing, he was apprenticed to a local engraver. There was little scope for an able exponent of the reproductive art in Bolton, and the work of the latter chiefly consisted in writing copper plate inscriptions. This ill accorded with Grundy's ambition, and as soon as his term of apprenticeship expired he ventured to come to London. At that time there was great scope for young engravers in producing the plates for the numerous annuals, many of which contain very beautiful early works by men who subsequently became famous. Grundy did several plates for these, mostly landscapes, but they included one or two figure subjects, such as *La Huerfana de Leon*, after Liverseege. He afterwards became assistant of G. T. Doo, and engraved for him the principal portion of the large plate, after Wilkie, of *John Knox Preaching before Mary, Queen of Scots*, a work which enhanced Doo's reputation and, though now out of fashion, had a great vogue in its day. Fortified by the knowledge that his talents were meeting with appreciation, Grundy married Lucy Lansdowne, a young lady belonging to a Bath family. He lived only a short time after his marriage; probably his unremitting application to the close labour necessitated by his profession undermined his constitution—never a very robust one—for in 1841, shortly after



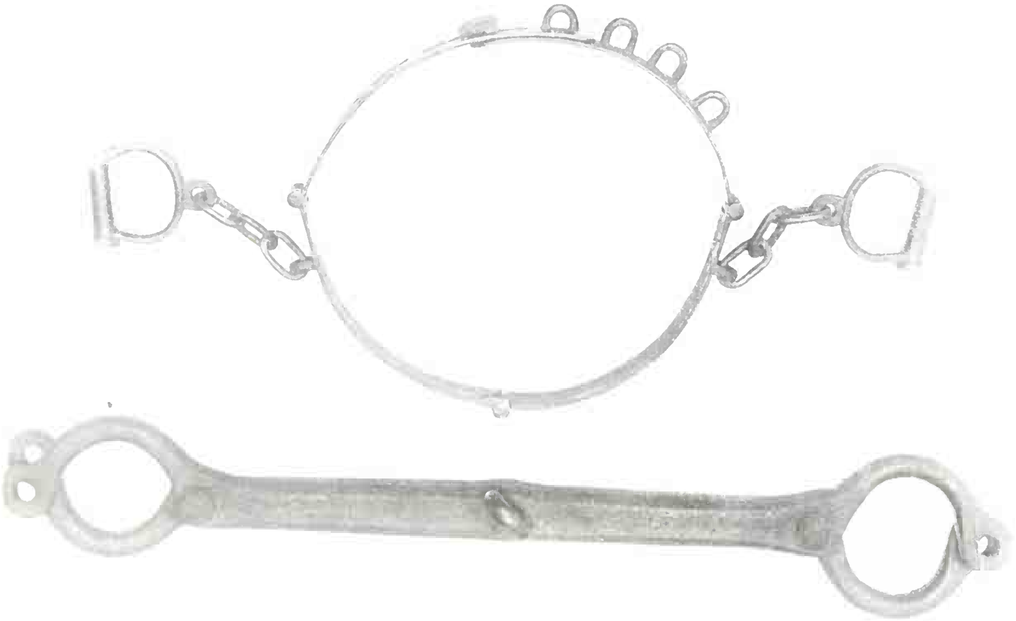
BURLINGAME PUBLIC LIB.

THE LANCASHIRE WITCH. BY T. L. GRUNDY, AFTER W. BRADLEY.

completing his most important plate, *The Lancashire Witch*, after William Bradley, he died at the early age of thirty-three. Other of his plates were *Napoleon's Eagle*, after Landseer, and a charming rendering of Reynolds's *Infant Samuel*. In his short career Grundy showed himself an engraver capable of marked originality. As was to be expected from his training, his other plates displayed a marked predilection for line. They were orthodox in their style and while much laboured and attaining considerable brilliancy of effect, might have been executed by any one of the hundreds of the best contemporary line engravers. The *Infant Samuel* was an essay in the conventional mixed style of mezzotint as practised by

S. W. Reynolds, Charles Turner or Samuel Cousins. In the [illegible], however, Grundy developed a thoroughly [illegible]. Like the work of other men of the period, it presented a combination of line etching and mezzotint, but instead of the latter being predominant he obtained his effect chiefly by the use of the former. The plate consequently has a lighter and more brilliant appearance than if it had been engraved in the more orthodox manner. Considering its early state attained, the work must be looked upon

Whitechapel, where he showed a very depraved disposition. Subsequently he started business on his own account, and soon resorted to the practice of stealing the beasts he offered for sale. He proceeded from bad to worse—house-breaking, highway robbery, murder, and nearly every other conceivable iniquity being laid to his charge. For some time he was a terror to all the inhabitants of Epping, Waltham Abbey and vicinity, living some months with an accomplice in a cave in Epping Forest. When matters got too



Dick Turpin's Irons

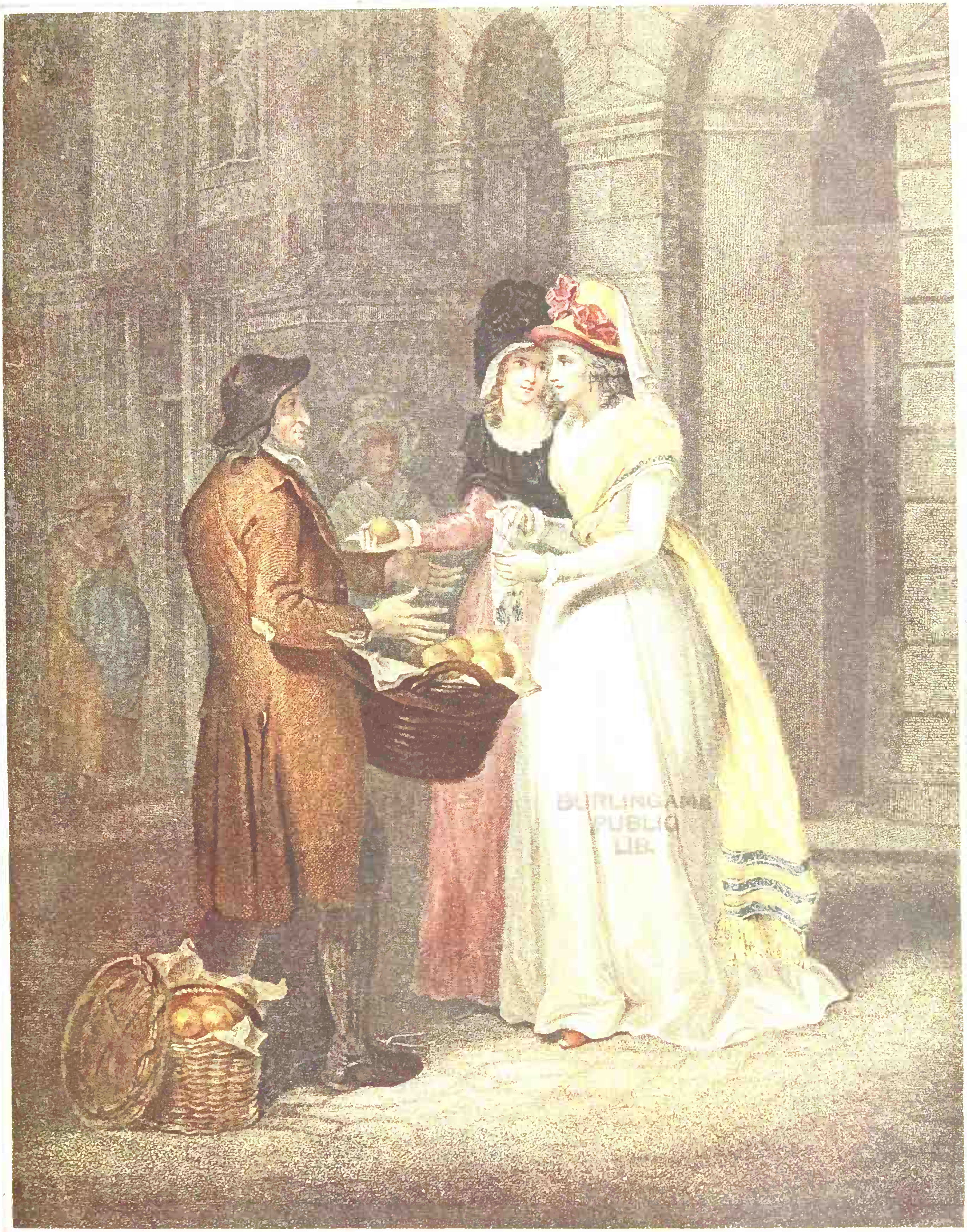
as the creation of the probationary period [illegible] who was [illegible] the art [illegible] who, had he been spared a few years longer, might have developed into one of the greatest of modern engravers.

The picture from which the plate is taken is [illegible] of Lancashire [illegible] William Bradley, a [illegible] Manchester artist, whose best pictures are [illegible] attributed to Lawrence himself.

The life and deeds of Richard Turpin have formed [illegible] for over a hundred years, and provided matter for many a [illegible] writer. Volume II of *The New and Complete Newgate Calendar; or, Malefactor's Universal Register*, by William Jackson [illegible] an account of [illegible] from which [illegible]

Dick Turpin's Irons

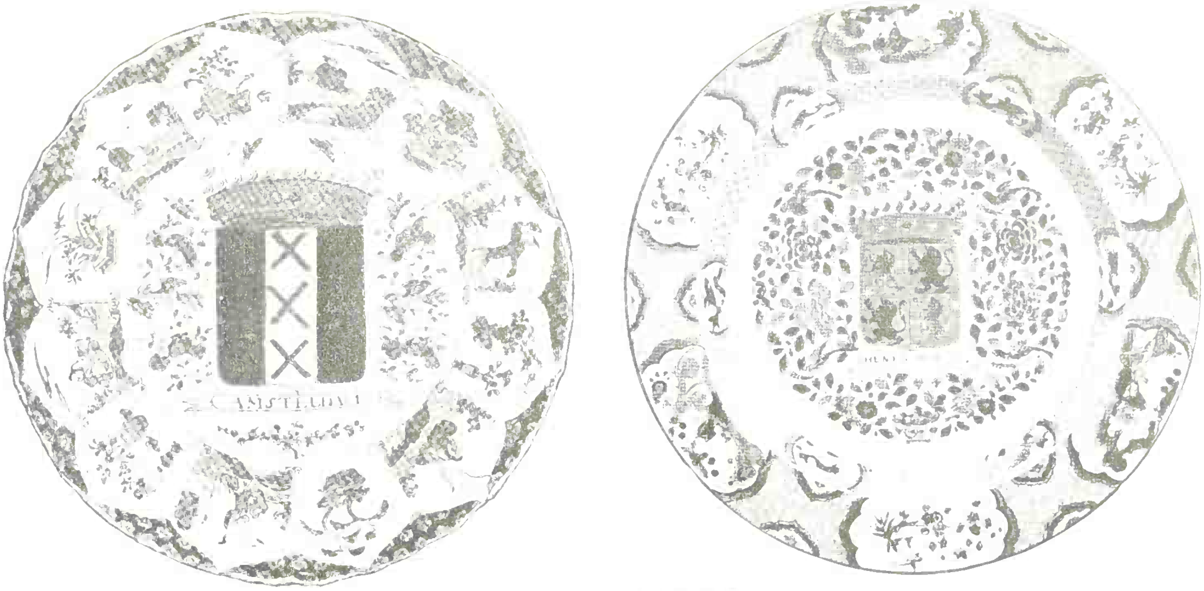
He was the son of John Turpin, a farmer at Hempstead, Essex. He was apprenticed to a butcher in warm for him in the neighbourhood of London he fled to Lincolnshire and then to Yorkshire, where he took the name of John Palmer. He carried on highway robbery and horse stealing to an alarming extent, and for a long time evaded detection. Eventually he was arrested on charges of horse stealing and confined in York Castle. From there on February 6th, 1739, he wrote to his brother in Essex beseeching his aid, concluding: "For Heaven's sake, dear brother, do not neglect me; you will know what I mean when I say I am yours, John Palmer." This letter led to his identification in a remarkable manner. His brother declined to pay the postage and refused the letter, which was returned to the Essex post office, where it was accidentally seen by Mr. Smith, the schoolmaster, who immediately recognised the writing as that of his old pupil Richard Turpin. The letter was taken to a magistrate, who opened it and communicated with the authorities at York. Subsequently Mr. Smith travelled to York and identified the prisoner



BURLINGAME PUBLIC LIB.

Sweet China Oranges sweet China [illegible] Oranges sweet China Oran
ges

[illegible]



DUTCH ARMORIAL PLATES

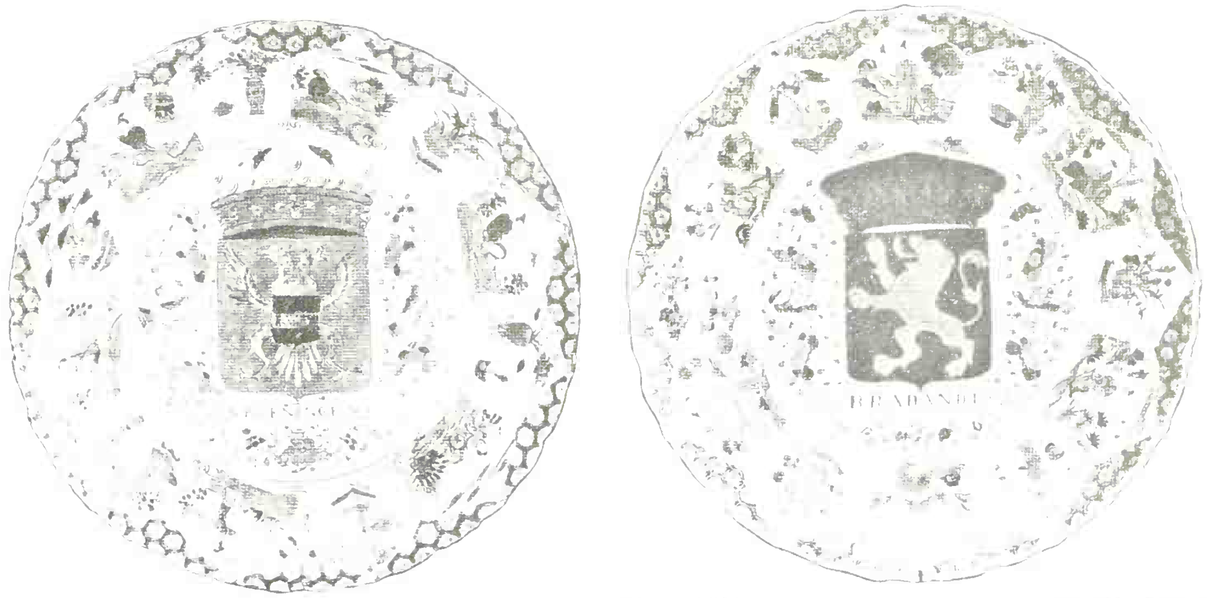
John Palmer as the notorious Dick Turpin. His conviction and sentence of death soon followed. He was executed at York, April 10th, 1739. It is said he purchased new clothes in which to appear at his execution, and hired five men as mourners to follow the cart in which he was taken to the gallows. On the following day the body was buried in the church-yard of St. George's parish, the grave being of an extra depth. His mourners were supposed to watch the grave, but during the night the body was stolen and subsequently found in the garden of a surgeon in the city. It was reinterred in the original grave.

The irons here illustrated are now in the York Museum, and give an additional impression of the customs of bygone days so happily passed away.

[illegible], Esq.

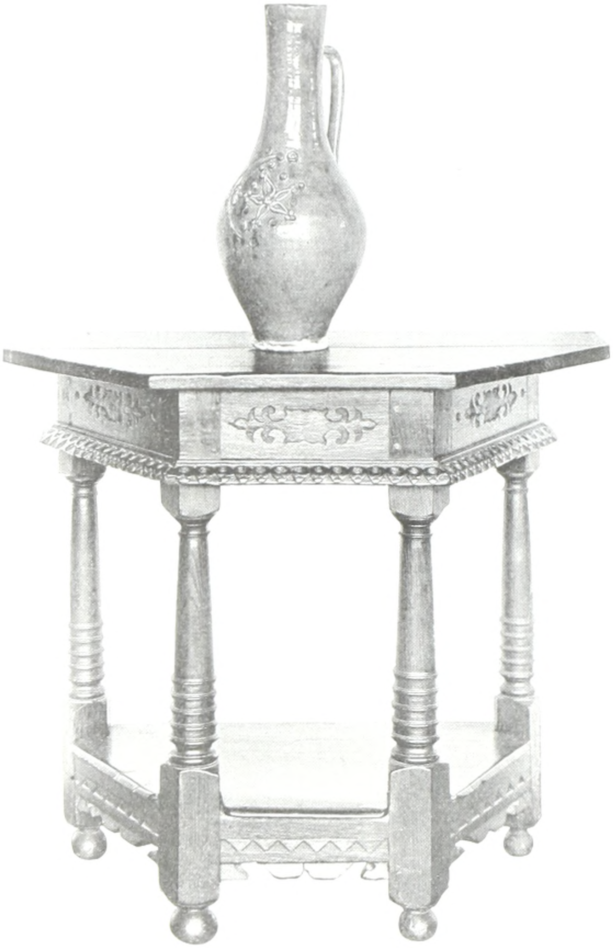
Dutch Armorial Plates

We illustrate four Chinese porcelain plates finely decorated in colours bearing the arms of Amsterdam, [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the old Dutch East India Company and [illegible] [illegible] [illegible]. The



DUTCH ARMORIAL PLATES

former induced the Dutch cabinet-makers to embark on a new artistic industry, which they brought to great perfection, and the latter inspired the potters of Delft to imitate the character of the true porcelain in an attempt to reproduce the Chinese prototypes in blue and white. The Dutch *faience*, now known by the generic term of Delft, assumed the form and the decoration of the Chinese models: but the clay was the brown earth of the country wearing an enamelled surface easily fractured or rubbed at the rims and edges, and although the blues were cunningly laid on and the glazes melted into the soft ware, and took to themselves a beauty entirely their own, the Dutch potters in their Delft owed their first inspiration to Chinese porcelain, to which they could never attain, though they emulated its fine decorative qualities.



HENRY VIII. SIDE-TABLE AND SARACENIC WATER JUG

Henry VIII. Side-Table and Saracenic Water Jug

THE side-table illustrated is of the Henry VIII. period. It is of sexagonal form, composed of four columns with ribbed turnings at the bases, and plain tapering shafts supporting a projecting moulding carved in Gothic character, with frieze above, enriched on centre and side angles with sunk strapwork carving: plain top. A platform or open shelf below, on rail framing, enriched with overlaid dentil moulding of chestnut wood. It measures 35 inches in width and 30 inches in height.

The water jug is of Saracenic origin, and is composed of reddish earthenware, entirely covered with yellow and green mottled enamel glazing. Its height is 20 inches. The somewhat crude handle has at the base a strip of clay laid crosswise, with three small studs at the ends, a feature of ancient leather vessels, to give additional strength when in use. One of these vessels no doubt formed the model for this interesting example of the art of the potters of mediæval times.

Old English Lacquer Cabinets

THE two lacquer cabinets reproduced have been in the possession of one of the oldest families in the North of England for many generations, and are generally considered to be two of the finest known pieces of English lacquer. The larger one is in red, and the smaller in black lacquer, the height of the former being 6 ft. and that of the latter 5 ft. 6 ins. Both are in almost pristine state.

Our Plates

Something of an innovation is the appearance of the reproduction of a modern picture on the cover of The Connoisseur, but it is to be hoped that it may be one which may meet with our readers' approval. It has been urged against the magazine that it too exclusively concerns itself with the reproduction of the work of the older artists and craftsmen, and so encourages the collector to neglect contemporary art to the pecuniary detriment of present-day workers. The reproduction, then, of the *Head of a Girl*, by J. H. C. Mann, a soundly painted and unaffected example of an artist whose subject is not hackneyed by reproduction, may be looked upon in the nature of an experiment, and its repetition will depend upon the popularity of the innovation. The work of William Blake as an engraver is too often ignored, yet if the poet painter had never given to the world any of his original designs, he would still deserve a place in the annals of English art for his superb line work with the burin and etching needle. The [illegible] plate, entitled *Mrs. Q.*, after [illegible] Villiers, is one of the most charming of his works in this medium, and fine impressions of it in colour are [illegible]. The subject was the wife of Colonel Quentin. The companion to this work, *Windsor Castle*, [illegible]. The portrait by *Zoffany*, which appeared in our last number as *Mrs. [illegible]*, [illegible] Mrs. Dawson.

LACQUER CABINET

LACQUER CABINET

The miniature by Andrew Robertson is the portrait of [illegible], wife of Captain [illegible], [illegible] Mrs. Burton, of [illegible], Berkshire, she was the [illegible] daughter of Admiral [illegible] Davies. The child in her arms was her only son, George Davies [illegible]. Captain [illegible] was in the 29th Regiment, and [illegible] Cumberland [illegible]. He was [illegible] at Vimiera [illegible].

The illustrations of the beautiful specimens of silver-gilt plate presented by His Majesty the [illegible] have been included through the courtesy of the manufacturers, Messrs. Booths, Limited, Tunstall, Staffordshire. These, [illegible] among the pieces [illegible] Exhibition, which earned for the [illegible] diploma of honour, [illegible] replicas, and were made by special command of Her Majesty [illegible] Palace. [illegible] Queen's [illegible] consistent and [illegible] patronage of everything that is best in [illegible] industrial art. The pieces form an admirable [illegible] of our [illegible] in a craft in which England has always held a foremost place. The [illegible] are exact reproductions of those [illegible] magnificent and valuable specimens of early English china which go by the name of "Scale Blue Exotic Bird," the colour, gilding, and general effect being perfectly imitated. The blue of the ground [illegible] of the pieces is [illegible] blue known in ceramic art. [illegible] and its wonderful depth [illegible] has always [illegible] of the whole [illegible] admiration of connoisseurs. Used in combination with fine gilding and the ornate designs inspired by Oriental work, it resulted in some of the masterpieces of the greatest period of English pottery—pieces which, whatever was their original purpose, are now too precious to be relegated to [illegible] but [illegible] in the cabinets of wealthy [illegible]. The production of this fine china [illegible] but less [illegible] than [illegible] English porcelain [illegible] latter half of the eighteenth century [illegible] for many years [illegible]. The [illegible] of the nineteenth century [illegible].

It [illegible] that the [illegible] the result of [illegible] in modern civilization. [illegible] machinery [illegible]. It is only [illegible] that we have recognised [illegible] of the eighteenth-century [illegible]. The Georgian furniture, silver, pottery, and glass have a charm and distinction peculiar to themselves. It is not so much for their antiquity that collectors seek them, as for their beautiful workmanship, and the perfect adaption of their designs, both in form and colour, to the immediate need, and the purpose for which the article was intended. The finer china of the Georgian [illegible] has never been surpassed, the [illegible] reproduction of it, as in the examples of the "Scale Blue Exotic Bird" and other fine pieces by Messrs. Booths, will [illegible] the susceptibilities of no collector; they are not made with the intention of deception, but are frankly modern work. It is the revival of an old handicraft. The beautiful old shapes, with their [illegible] and well-considered design, have been perpetuated, they have been decorated with the same exquisite colour, and even the tender soft paste-like feeling of the old ware has been reproduced, which is so different to the harder brilliancy of the French china.

Books Received

[illegible] *of the Picturesque* [illegible] *Egypt*, by Sir Francis Piggott, 25s. net. (Batsford.)

[illegible] *Year Book*, 1911, 2s. 6d. net; *Who's Who*, 1911, 15s. net; [illegible] *Year Book*, 1911, 1s. net. (A. & C. Black.)

The [illegible], by Cedric [illegible]. ([illegible] Constable.)

[illegible], by A. Ernest Hadley. (Otto Schulze & Co.)

[illegible] *in Europe and Egypt*, by [illegible], M.A., D.Sc., F.R.S.E. (H. N. Forbes.)

[illegible], by Emil [illegible], M. 8.50; [illegible], by [illegible], M. 8.50. (Klinkhardt and Biermann.)

[illegible] (Philip Lee Warner.)

[illegible], by William [illegible]. (William [illegible] & Sons.)

[illegible], by Dr. Hermann [illegible]. ([illegible] Wolfram & Co., [illegible])

[illegible], by H. W. [illegible] and B. [illegible]. ([illegible])

[illegible], by L. Ernest [illegible], 2s.

NOTES AND QUERIES.

[The Editor invites the assistance of readers of THE CONNOISSEUR MAGAZINE *who may be able to impart the information required by Correspondents.]*

FURNITURE SUPPORTS.

DEAR SIR,—In THE CONNOISSEUR MAGAZINE of last March there is a note on page 192 on furniture supports or Castors, with three illustrations. It may interest the writer to know that we have one in our possession which represents the head of the British lion. It is finely modelled, and is made in dark brown glazed earthenware, probably of Rockingham manufacture.

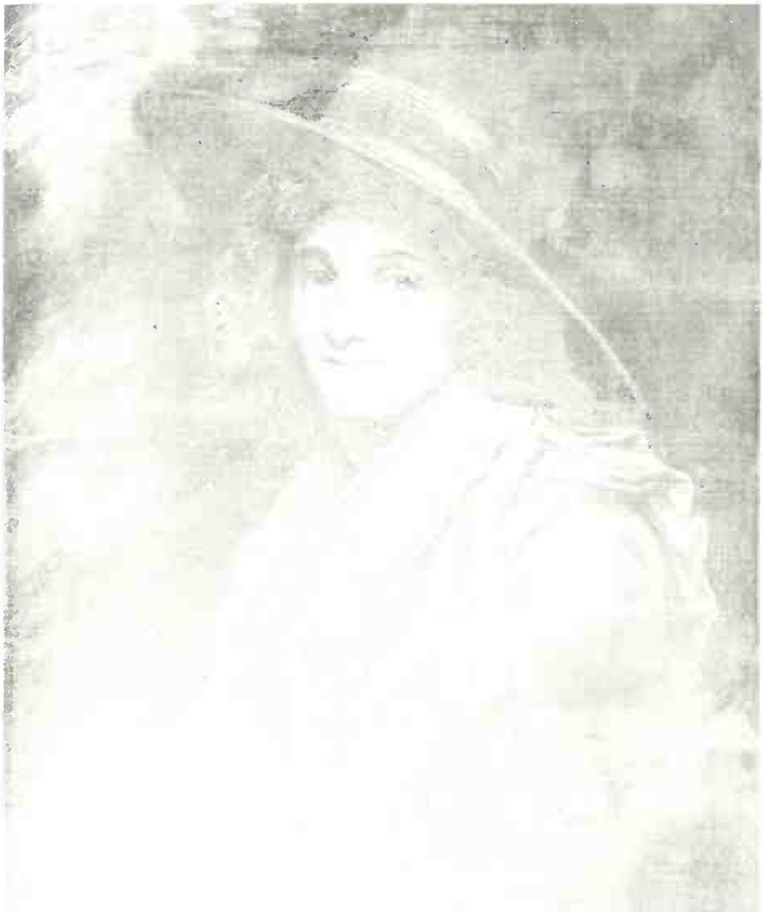
We are, yours faithfully,

[illegible] & Co.

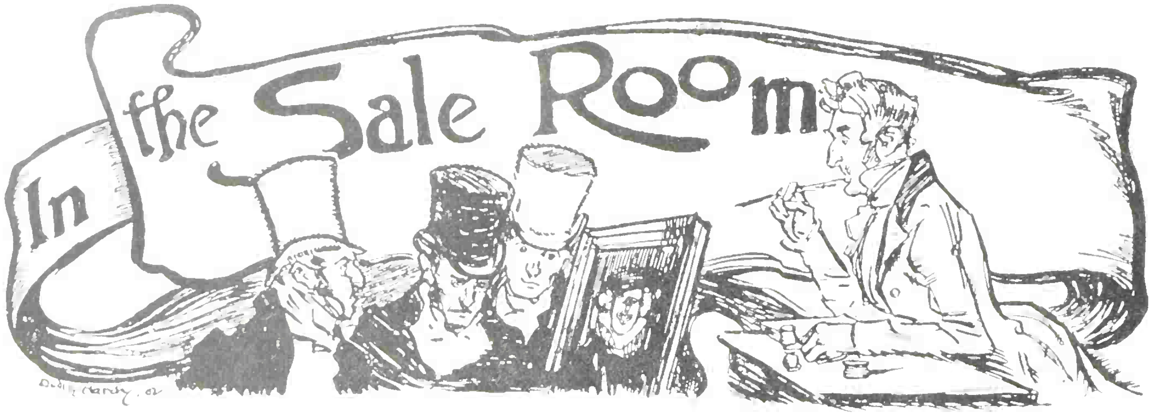
UNIDENTIFIED PORTRAIT.

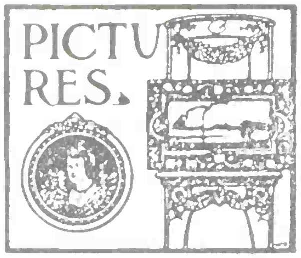
DEAR SIR,—I am anxious to find the owner of the portrait of which I send you a photograph. It is a copy of a Romney, and was painted about fifty-three years ago. It was sold amongst a number of things at Slough in the year 1874. Being a family portrait, and of no special value to anyone else, as it is only a copy, I am desirous of tracing the present owner, if possible, and hope that by inserting it in your Magazine it may lead to that result.

Yours faithfully, M. [illegible]



UNIDENTIFIED PORTRAIT





WHILST there have been over fifty sales of pictures and drawings in London and the provinces since the end of the 1910 sale season, and during the first few weeks of that of 1911, there has been an almost noteworthy absence of anything in the form of sensation. Some of these many sales, however, included a few important works which call for permanent record here. There were, for instance, [illegible] high prices in Messrs. [illegible] sale [illegible] of the contents of [illegible], Wimbledon, [illegible] of the [illegible] of Sir John Stanley [illegible] and Lee [illegible]. The principal were: J. Ruysdael, *A Wooded Landscape*, 700 gns.; Sir W. Beechey, *Portrait of a Lady*, seated in blue dress with [illegible] and dated 1818, 550 gns.; J. E. Millais, *Portrait of a Lady*, [illegible] with white [illegible], 240 gns.; F. Guardi, *A Square in Venice*, with buildings and figures, 165 gns.; and F. Boucher, *Pastoral Scene*, with two female figures, 125 gns. The [illegible] collection at "The Convent," Kingsgate, near Broadstairs, sold by Messrs. Knight, Frank & Rutley, [illegible] included Fred Morgan's *Hobby on the* [illegible], 36 in. by 50 in., 1882, £75.

The late Mr. W. [illegible] Sharp's collection of pictures, [illegible] by Messrs. Robinson, Fisher & Co. on [illegible], included an important example of E. Van Marcke, *Landscape and Cattle*, three cows drinking at a pool in the foreground, 31 in. by 20 in., [illegible] gns.; [illegible] *the edge of a* [illegible], [illegible] 25 in., 90 gns.; and P. J. Clays, *A Calm* [illegible], panel, [illegible] in. by 24 in., 190 gns. A few [illegible] pictures were sold at Messrs. Knight, Frank and Rutley's rooms on November 4th, among which were [illegible] paintings and drawings the property of the [illegible]. A painting by Giovanni [illegible], *Canal Scene*, with the church of Santa Maria della Salute on the left, [illegible] in the foreground, 25 in. by 24 in., 465 gns.; and Ruysdael, *The Ferry*, oil panel, 13 in. by 21 in., 100 gns. The collection of Mr. T. H. Purvis, of Fairlawn, Tufnell Park, sold at Messrs. Robinson, Fisher & Co.'s on November 17th, included some choice water-colour drawings, for the most part purchased direct from the exhibitions or at the various artists' sales; among them were: H. G. Hine, R.I., *Chalk Pit, Old Eastbourne*, 72 gns.; *The Downs at Midhurst*, 75 gns.; and *Houghton Bridge, near Amberley*, 70 gns.; Sir John Gilbert, *The Night March*, 57 gns.; E. M. Wimperis, *Ogwen and Idwal, North Wales*, 70 gns.; Mrs. Allingham, *Old Cottage, Roundhurst, Sussex*, 55 gns.; and T. S. Cooper, *Sheep in the Snow*, 40 gns. Messrs. Puttick & Simpson's sale on November 18th included Lorenzo di Credi, *Virgin and Child, with the Infant St. John, St. Catherine, and St. Agnes*, on panel, circular, 30 in. diam., 130 gns.; and George Romney, *Portrait of Elizabeth, wife of John Balguy*, in brown low dress, 30 in. by 25 in., 500 gns.—this picture, which is not recorded in Romney's diaries, was at the "Fair Women" exhibition, Grafton Galleries, 1910.

Messrs. Christie's first picture sale of the new season was held on November 19th, and comprised British and Foreign historical portraits and a few pictures, "the property of a gentleman," all of which appear to have been acquired during the last half-century at prices which rarely exceeded £20 each. The more interesting lots included: Mary Beale, *Portrait of Sir Matthew Dudley, Bart.*, in rich dress and blue cloak, 48 in. by 38 in., 115 gns.; C. Janssens, *Portrait of Lady Bowyer*, in yellow dress with blue ribbons and pearl necklace, 29 in. by 24 in., 1636, 90 gns.; Sir P. Lely, *Portraits of the Prince and Princess of Orange*, the former in dark cloak, the latter in brown dress, 55 in. by 70 in., 200 gns.; *Lady Shuckburgh*, in blue dress with mauve scarf, in a garden, 48 in. by 38 in., 145 gns.; *Elizabeth, wife of Sir Thomas Strickland*, in grey satin dress and dark cloak, 50 in. by 39 in., 140 gns.; *Elizabeth Flower, wife of Thomas Kynnersley*, in brown dress with white sleeves, 44 in. by 34 in., 130 gns.; and *William, 3rd Lord Byron*, in brown dress with white sleeves and flowing hair, 47 in. by 39 in., 155 gns.; and Zucchero, *Portrait of a Lady*, in rich dress with lace ruff, 28 in. by 24 in., 115 gns. The private collection of oil pictures and drawings, which belonged to the late Mr. W. McTaggart, R.S.A., was sold at Dowell's rooms, Edinburgh, on November 10th; the highest price being paid for an example of Anton Mauve, *A Dutch Canal*, 11 in. by 15 in., 230 gns.

On November 26th and 28th Messrs. Christie held two sales; the earlier of which was made up of various properties, and included nothing of note; the later sale comprised the collection of water-colour drawings of the late Mr. Edward Hayes, of [illegible] Villa, Sydenham, in which also there was nothing that calls for special notice. On Saturday, December 3rd, the portion of the stock of ancient and modern pictures of the late Mr. H. D. Ichenhauser, sold at Christie's, included a few pictures which reached three figures, and among them were W. Rauber, *Hall of the Roman Emperors*, on panel, 33 in. by 49 in., 1881, 102 gns.; and B. Canaletto, *View in Dresden*, with the English Catholic Church, bridge, and figures, 30 in. by 47 in., 340 gns.

The first really interesting sale of the season was held at Messrs. Christie's on December 10th; it was made up of properties from many sources, and consisted chiefly of pictures by old masters and works of the Early English school. Taken in the order of sale, the chief pictures were: A. Palamedes, *Party of Cavaliers and Ladies in an Apartment Feasting and Dancing*, on panel, 29 in. by 41 in., 130 gns.; Q. Brekelenkam, *Interior of an Apartment*, with [illegible] a child beyond, on panel, 20 in. by 15 in., signed and dated 1663, 320 gns.; A. Van Ostade, *Two Peasants*, one smoking and the other holding a jug and glass, on panel, 12 in. by 10 in. [illegible] *Wedding*, [illegible] P. Wouwerman, *River Scene* with a horseman and peasants on a road, [illegible] on the right, on panel, 14 in. by 18 in., signed and dated 1653, 150 gns.; Hals, [illegible] holding a jug and lifting her [illegible] 15 in. by 13 in. [illegible] J. Van Ruysdael, *River Scene* with cascade, cliffs, and castle on a mountainous hill [illegible] *Harvest Home*, [illegible] attendant [illegible] gns. [illegible] artist of the Early English School, but there can be very little doubt [illegible] J. Hoppner, *Portrait of* [illegible] in black dress [illegible] P. Nasmyth, *Rustic Landscape*, with [illegible] from the [illegible] collection [illegible] W. [illegible] *Portrait of a Lady*, in black dress with white fichu [illegible] and old-standing background [illegible] J. Van Goyen, [illegible] a ferry boat [illegible] on panel [illegible] signed with initials and dated [illegible] gns.; and Romney, *Portrait of* [illegible] with a powdered [illegible] in black dress [illegible] this realised 25 gns. in [illegible] 1850. There were two pictures in the following Monday's (December 12th) sale which call for notice: one by an artist of the French school, [illegible] Fragonard, *A Sower and Harrower*, [illegible] 25 in. by 30 in. [illegible] and N. Largillière, *Portrait of* [illegible] in rich dress, resting his arm upon the shoulder of a negro page, 53 in. by 40 in., 150 gns.

Messrs. Christie's last picture sale of the year, Dec. 17, comprised the collection of the late Sir Theodore Martin, K.C.B., of the late Mr. William [illegible], and from other sources. The drawings included Myles Birket Foster, *The* [illegible], 8 in. by 11 in. [illegible] *Loch* [illegible], 9 in. by 14 in. [illegible] among the pictures were W. [illegible] 35 in. by 28 in. [illegible] gns.; T. S. Cooper, *Group of Six Cows on the Banks of a River*, [illegible] gns.; B. W. Leader, *A Surrey Cornfield*, 30 in. by 50 in., exhibited at the Royal Academy, 1892, [illegible] gns.; [illegible] *Coast Scene* with fishermen, low tide, 12 in. by 10 in., 112 gns.; J. Constable, *View from the Bank Terrace, Hampstead*, 12 in. by 10 in. [illegible] on panel, 27 in. by 15 in. [illegible] gns.; W. Roelofs, *Landscape in Holland*, with cattle in a water meadow [illegible] gns.; and A. [illegible] on the [illegible], 20 in. by 27 in., 125 gns.

[illegible] Middleton's [illegible] the plot which was first presented before England [illegible]

[illegible]

[illegible] folio, £[illegible], with arms [illegible] of Madame Victoire, daughter of Louis XV. on the sides; *Le Sacre de Louis XV.*, [illegible]; [illegible] *Le Neptune François* [illegible] folio, £[illegible], old [illegible] [illegible] original [illegible] [illegible] of Henry [illegible] [illegible] it [illegible] [illegible] published, [illegible] with the printed [illegible] 1772. [illegible]

On December 15th Messrs. Sotheby sold some very important printed books as well as [illegible] and the following [illegible] manuscripts of more importance still. We take the printed books first in the order in which they appeared. The more interesting of these were Lamb's *Essays by Elia*, 2 vols., 1823-33, 8vo, from the [illegible] Library, £21 10s. (mor. ex.); Swinburne's *Under the Microscope*, 1872, 8vo, with the original leaf [illegible] £38 (orig. wrapper); [illegible] *Flora of Great Britain and Ireland*, in 2 portfolios, [illegible] £17 [illegible]; Martin's *History of Oriental Carpets*, 1908, folio, £31 (hf. m.); *Oriental Carpets*, published by the Imperial Austrian Commercial Museum at Vienna, 3 vols., 1892-6, folio, and *Ancient Oriental Carpets*, being a supplement to the above work, folio, together 4 vols., £86 (hf. mor.); the second edition of [illegible] *Pilgrim's Progress*, 1678, 8vo, £[illegible] [illegible] binding [illegible]; a copy of the [illegible] Bible [illegible] 1668, small 4to, [illegible] "This Booke was given me by my very dear friend Mr. Izaak Walton, August 30, 1668. Charles Cotton," £[illegible]; and [illegible] *Book of the* [illegible] in the original wrappers, [illegible] £25 [illegible] *The* [illegible] £[illegible] [illegible] 1634, 8vo, £[illegible] [illegible] needlework binding [illegible] entitled *The Pleasant and* [illegible] [illegible] £[illegible] [illegible] W. S. for John [illegible] £[illegible] [illegible] Shelley's *Adonais*, 1821, £[illegible] [illegible] *Anatomy of Melancholy*, [illegible] £[illegible] [illegible] Alken's *National Sports of Great Britain* [illegible] £[illegible] [illegible] folio, £[illegible] [illegible] The covers were [illegible] leaves and flowers, and some of tiny fleurs-de-lis. The work was contemporary, by an unknown but talented craftsman.

The manuscripts sold on the same occasion were mostly of great importance, and so far as those in the handwriting of John Ruskin are concerned, it may be observed that the celebrated critic set such little store upon his drafts or "copy," as the printers say, and proof-sheets, that they were generally used by the housemaids to light the fires. No complete work of Ruskin in manuscript is known to exist, and for this the fire-lighting propensity is directly responsible. Three original MSS. by Ruskin appeared at this sale: *The Circular respecting Memorial Studies of St. Mark's, Venice* (16 leaves only), realised £31; *The Laws of Fésole* (Chapter VI. only), £20 10s.; and *The Crown of Wild Olive* and some other pieces (14 leaves only), £21 10s. The original manuscript of two lampoons, in verse, on King George II., by Swift, consisting of 26 lines, fully described on pages 183-4 of Wilde's *Closing Years of Dean Swift's Life*, 1849, fetched £14 10s.; the original MS. of an unpublished work on astronomy and astrology, by Thomas Charnock, 71 leaves, £17; and the original MS. of Byron's *Ode to Napoleon Bonaparte*, on 13 pages, 4to, £320. No other autograph manuscript of this poem is known to exist. To these must be added *Heccar and Gaira, an African Eclogue*, a manuscript in the handwriting of Chatterton, £20 10s. (sold on the 2nd); and a number of very interesting MSS. of George Meredith, the property of Miss Nicholls, nurse and attendant of the novelist during the last seven years of his life. These included *The Tale of Chloe*, 115 pages, complete, £171; *The Tragic Comedians*, 201 pages (one missing), £220; *A Conqueror of our Time*, an early unpublished version of *One of our Conquerors*, 130 pages (only), £260; *Diana of the Crossways*, 118 pages (only), £162; *Jump to Glory Jane*, complete on 16 pages, with fragments of two earlier drafts, £105; and some other MSS. of less importance. The entire collection covered about 1,000 quarto pages, and realised the very substantial sum of £1,860. A similar collection of MSS. by Byron might be expected to realise, assuming, of course, that it could be met with, about £25,000. His *Siege of Corinth*, on 50 pages, sold for £700 in July last, and then we have the *Ode to Napoleon* above named. We can judge from these how matters stand so far as he is concerned.

The scholarly library of the late Mr. R. D. Archer-Hind, Fellow of Trinity College, Cambridge, which was sold by Messrs. Sotheby on December 8th and part of the following day, contained a very extensive collection of editions of Greek and Latin classical authors, with translations and commentaries. As is fairly well understood by this time, editions of the Greek and Latin classics are not usually in request. You may have fine critical texts of Aeschylus, Aristophanes, Homer, Virgil, and the rest, but to be commercially valuable even these superior editions must rank as desirable specimens of ancient typography. Mr. Archer-Hind had a copy of the first edition of Aristophanes, as edited by the old scholar, Marcus Musurus, and published by Aldus in

1496, folio, and this realised £14 5s. (mor. ex.). The copy of Aristotle, printed at Padua in 1472-4, in 4 folio volumes, brought £50 (Bliss, 3067), and the edition of the same author's work supposed to have been printed at Strasburg about the year 1469, folio, £16 10s. (mor. g. e.). Similarly the *editio princeps* of Cyprian's *Works*, 1471, folio, sold for £24 (half mor.), and the *De Rerum Natura* of Lucretius, 1486, folio, for £39 (mor. g. e.). On the other hand hundreds of classical works printed during the eighteenth and nineteenth centuries were made up into parcels and sold for what they would fetch, and that, as a rule, was very little. Thus a parcel of 53 volumes, consisting of the *Cicero* de Officiis, the *Elementa* of Euclid, the *Fasti* of Ovid in English verse, with the Latin text, and some other works, all good of their kind, was knocked down for 25s.; another parcel of classics, comprising 76 volumes, went for £3, and so on. Modern editions of the Greek and Latin classics are not wanted in these degenerate days. The moral that the ordinary library will draw is to look at hand-lists which he may or may not think it worth his while to secure at a cost but a little above what he would have to pay for good modern editions in the ordinary. These latter are realised at a terrible discount. A few months ago the two large size volumes which form the unusual large-paper illustrated edition of Cæsar printed at London in 1712 were picked up from a street stall for 6d. They were perfectly clean, apparently never having been read, and were bound in full polished calf of the period. It was pity that such things should be.

The remaining part of the second day's sale was devoted to a number of miscellaneous works, some of which realised more satisfactory prices. An unopened set of the *Transactions of the London Entomological Society*, from the commencement in 1836 to 1908, bound in 35 volumes, brought £38 10s. (half g. e.), the [illegible] edition of the *Works* of [illegible], 1882, £14 15s. (cloth); [illegible] *The Birds of* [illegible] of 1883, with a continuation [illegible] sold £12, and another [illegible] *Works* [illegible], 1856, £10 (half morocco), while [illegible] *Monograph of* [illegible] together [illegible] £44 5s. (mor.). This year, of course, many works [illegible] which a sale might be held, for the [illegible] of a work of literature does not depend upon its scarcity in the market, but we must let these pass; they are, from a commercial point of view, of little account, and that is mostly the main feature nowadays. Judged from this standpoint, the library of the late Mr. William Hughes [illegible], would not detain us long, for although the total sum realised amounted to nearly £3,300, the [illegible] catalogued in 1,200 lots, took but little disposing of. At this sale the first four folios of *Shakespeare's Plays* realised the respective sums of [illegible], £105, and £38, or in the aggregate £[illegible]. These books were in need [illegible] of repair, or anything but immaculate condition. A copy of the first folio alone sold for £2,400 in May, 1907, the same book dropping to £1,800 in July last year, while [illegible] was withdrawn at £2,250 in the sale [illegible] March [illegible]. When valuable books are in question, the smallest defect tells. At any other time, too, a [illegible] loss of a title page [illegible] has been damaged all that.

At one time [illegible] to commence [illegible] and [illegible] found themselves with [illegible] books. They do so now, though only to a very limited extent, for the ornamental books illustrated in the eighteenth century are [illegible] taken away. Mr. Hilton [illegible] *Carter* [illegible] original [illegible] of the first volume of the *History of* [illegible] *Books*, [illegible] other works [illegible] under the name of [illegible] *History of* [illegible] *Dickens* and the [illegible] much the same [illegible] of what would have been obtained for them a few years ago. [illegible] of [illegible] may be [illegible]. [illegible] was obtained for the [illegible] copy of [illegible] in the sale [illegible] the price paid for a copy of the [illegible] edition of [illegible] *Cuckoo and Nightingale* [illegible] in one volume but extended to [illegible] by the insertion of [illegible] illustrations, including [illegible] the *Lyrical* [illegible] A [illegible] copy of *Robinson Crusoe* [illegible] published in [illegible] bound up with *The* [illegible] by [illegible] *The* [illegible] *Views on the Banks of* [illegible] *Warwickshire* [illegible] *Soldier* [illegible] £21 [illegible] of the original [illegible] of *The* [illegible] *Dickens* [illegible] £8 [illegible] *The* [illegible] printed in [illegible] and [illegible] *The* [illegible] *Magazine* [illegible] the first [illegible] £27 [illegible] and Rowlandson's [illegible] plates, £48 [illegible]. There is [illegible] "Rowlandson" [illegible] of [illegible] in the volume. This [illegible] interesting [illegible] but [illegible] [illegible] the [illegible] and [illegible] may be [illegible].

Miscellaneous

Practically [illegible] number of [illegible] and [illegible] were held at Messrs. [illegible] rooms during [illegible]. [illegible] the [illegible] as a whole, of [illegible] quality. [illegible] and [illegible] furniture [illegible] and carpets from numerous sources was dispersed, only one item reaching the height of three figures, this being an Ushak prayer-carpet, with panels of conventional foliage, 16 ft. 8 in. long, which realised £102 5s. The sale on the 4th was practically devoid of interest, but for a [illegible] [illegible] and cover, which made £150, and a Louis XV. [illegible] inlaid with mother-o'-pearl, for which £[illegible] was given; whilst, on the 13th mention must be made of two [illegible] of brass of the 17th century, which sold for £304, and one of [illegible] about a century earlier [illegible], which realised £141 10s.

Perhaps the most important sale was that held on the 12th, when a small Meissen group of Venus and Adonis, [illegible] sold for £304; [illegible] Sèvres dessert service of [illegible] twenty pieces made £115 10s.; and a pair of Louis XVI. [illegible] sold for £102 18s. A number of good pieces of furniture were sold, including a Louis XV. marqueterie secretaire, £367; a writing-table of the same period, veneered with king-wood, £[illegible]; and a Chippendale winged bookcase, which [illegible] £183 10s. Mention, too, must be made of an Italian 16th-century bronze circular plaque, which, though measuring only 3 ft. in diameter, sold for £[illegible]; a Persian rug, [illegible] 16th century, £577 10s.; and a set of seven old Brussels tapestry panels, £6,[illegible]. The latter, the property of Mr. John [illegible], comprised [illegible] the Raphael cartoons with the [illegible] border and the signature of D. Leyniers.

On December 7th the late Sir Wm. Abdy's collection of [illegible] produced [illegible] sum of £[illegible]; and on the 13th [illegible] sold [illegible], one of [illegible] by Downman, and the other of *The Marchioness of Hertford* by W. [illegible] [illegible] [illegible] *Juvenile Retirement*, [illegible] Hoppner, realised £262 10s.

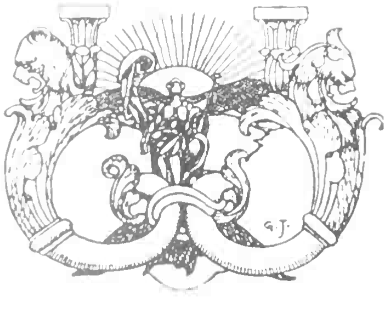
Some remarkable prices were realised at the sale of the collection of Japanese colour-prints, the property of Mr. [illegible] of [illegible], held at Messrs. Sotheby's on the 2nd. Although comprising less than [illegible] lots, the sum of £3,432 was obtained, a [illegible] [illegible] being established. £[illegible], for instance, was given for a copy of Utamaro's most famous triptych, *The Abalone-shell Divers of Ise*, only eight or ten copies of which were believed to have been printed; Hokusai's thirty-six views of Fuji made £100; and an old Japanese album, containing forty prints by Harunobu, realised £300. On the same day at the same rooms a series of seventy-nine letters in the autograph of Sir Walter Scott went for £285, and Sterne's receipt for the copyright of *Tristram Shandy* realised £65.

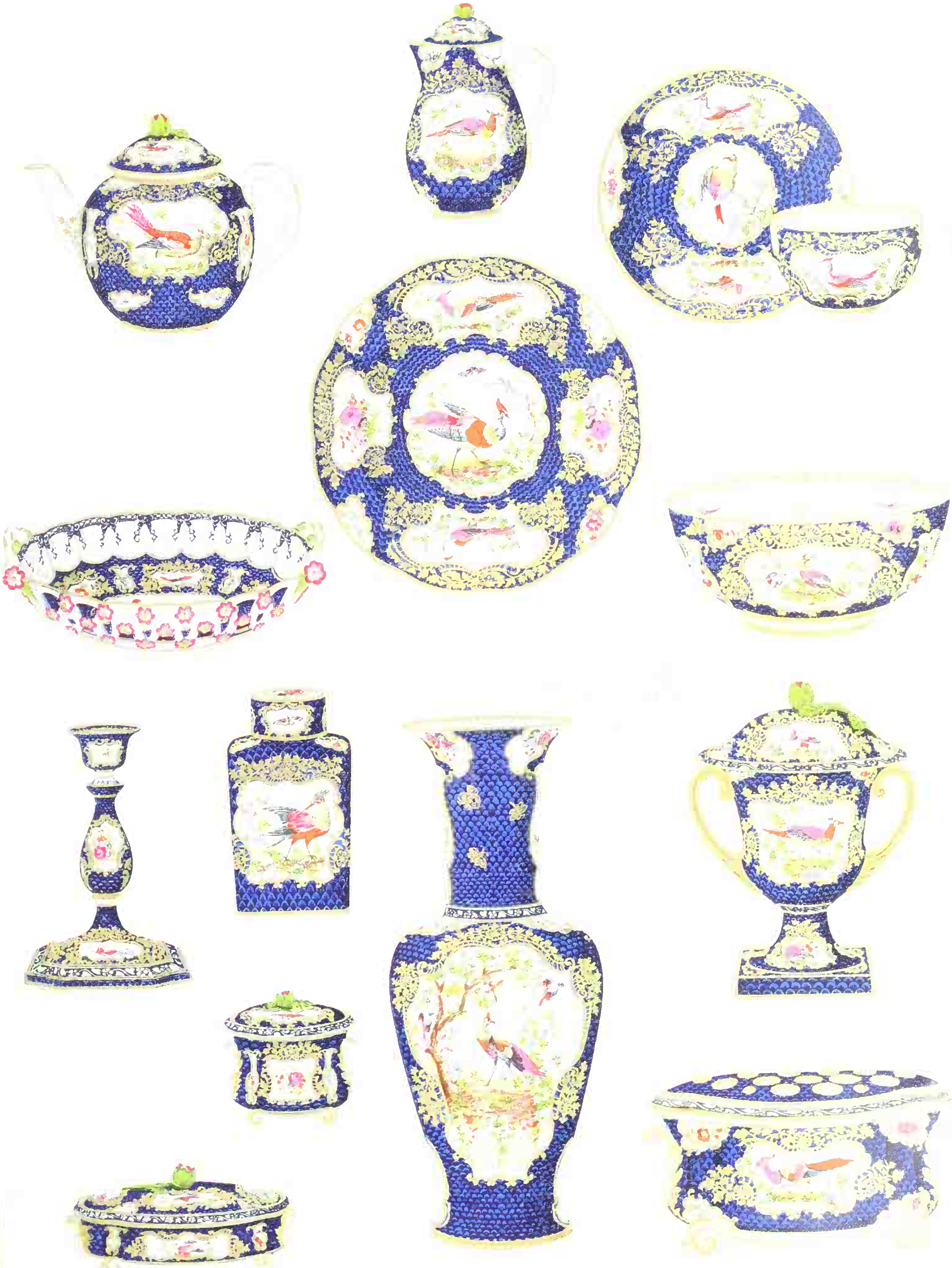
A large collection of musical instruments was dispersed at Messrs. Puttick & Simpson's rooms on the 14th, the *clou* of the sale being a violin by Stradivarius, 1609, which reached £800; while a violoncello by Guadagnini went for £170; and a viola by A. & H. Amati, and a violin by Guarnerius, each made £100.

Messrs. Glendining & Co.'s usual monthly sale of coins and medals included amongst other items a Peninsular medal with ten bars, £10; and a silver and gold enamelled Peninsular cross, £19.

Some big prices were realized at the sale of furniture and works of art held at Chipstead Place, Sevenoaks, by Messrs. Hampton & Sons, a coloured print *Countess of Oxford*, after Hoppner by Reynolds, fetching 106 gns.; the *Salad Girl*, after Hoppner by Reynolds, 100 gns.; engravings after Morland, 26 gns. each; an old English satinwood escritoire, 41 gns.; a similar window-seat, 44 gns.; a Charles II. day-bed, 63 gns.; a Flemish armoire, 35 gns.; a Charles II. armchair, 23 gns.; a 17th-century coffer, 12 gns.; a set of four Stuart chairs, 30 gns.; a court cupboard (1638), 40 gns.; old Plymouth china mug, 11 gns.

At 21, Chester Terrace, Regent's Park, Messrs. Maple and Co. carried out a very successful three days' sale of the property of the late Mr. Fred Pritchard. A set of carved Chippendale mahogany dining chairs made £105, and other prices included mahogany dining table, 40 gns.; carved mahogany sideboard, 74 gns.; French bronze statuette "Le bucheron" (Fable de la Fontaine), 48 gns.; an old English bracket clock, 31 gns.; tortoiseshell and Buhl table, 34 gns.; and two Louis XV. gilt frame single chairs, 29 gns.





SILICON CHINA, SCALE BLUE.

Winter Exhibition at the Royal Academy

The hand of death has laid heavily on the Academy during the past year, and so, instead of the customary winter display of Old Masters, we are given a memorial exhibition of the works of artists who but yesterday were in our midst striving to embody their dreams in beautiful creations of form and colour. It is too soon to accurately gauge their permanent place in British art, and as yet it is scarcely fitting to make the attempt. We know that each one failed, as all true artists must, to give full expression to their conceptions; and that often when the conceptions were lofty, and the ideals [illegible], the most strenuous efforts were only the most complete [illegible]. [illegible] over these [illegible] appreciation and [illegible] rather of what the men accomplished. [illegible] examples of skill filling the Academy galleries which, lacking perfection as they may, will be admired long after those who are passing judgment upon them are forgotten.

The exhibition forms a rough epitome of the art of the Victorian era. Only some of the main currents are illustrated, but enough is shown to give a good idea of the general trend of the stream. Each artist's work [illegible] a period when the [illegible] was [illegible] in popular favour. [illegible] we find the modern [illegible] in Frank Bramley [illegible] Chantrey, [illegible] [illegible] [illegible] England. Curiously, the [illegible]

MRS. BINDLOSS — BY E. SCOTT BRIDGWATER, AFTER JOHN HOPPNER, R.A. — BY PERMISSION OF MESSRS. [illegible]

[illegible] the chance delights of Watteau. [illegible] Frith, [illegible] popularity [illegible] and [illegible] to the beginning of the [illegible] The *Ramsgate Sands* [illegible] popular success [illegible] *Derby Day*, the *Railway Station*, and the series *The Road to Ruin*, the last of his works which [illegible] exhibited during the Academy exhibitions [illegible] Between then and the date of his [illegible] to the gradually increasing [illegible] his handiwork [illegible] the traditions on which he [illegible] Even at the present exhibition his [illegible] only eleven [illegible] the Academy [illegible] than any other [illegible] monumental, [illegible] circumstances; but [illegible]

Had a more complete representation of Frith's work been attempted, it would have added to the popularity of the exhibition. On the private view day there was always a triple line of spectators in front of his *The Railway Station*, who, though they criticised and sneered, were all profoundly interested in the picture. Had not the traditions of modern taste made the disparagement of Frith's art almost a criterion of artistic culture, they, possibly, would have continued to put their admiration into words. Such admiration would not have been misplaced. Frith's work is not of the highest type [illegible] Granted this limitation, and [illegible] picture of the outward [illegible] England [illegible] His two greatest works here, the *Ramsgate Sands* and *The Railway Station*, are [illegible] a separate interest of its own, and [illegible] so arranged as to form a [illegible] *The Railway Station* [illegible] Mr. Henry Graves [illegible] the people who flocked to [illegible] may make a [illegible]

Frith [illegible] His attempts to reproduce the history of the past or to embody the creations of other men's imaginations are nearly always failures. Only one exception can be made to this rule in the examples at the present exhibition, that is the picture of *Dolly Varden*, which possesses a verve and freshness unequalled in the other work. This, a duplicate work, was painted for Charles Dickens himself, and may be presumed to give the novelist's own idea of one of his own pet characters. One of these in 1870 fetched 1,000 guineas.

Orchardson approached art from a precisely opposite standpoint to Frith; the latter had always his subject uppermost in his mind; with the former it was less the subject than the manner of recording it. To give an instance of this, one may cite his *Scene from Peveril of the Peak*, not one of his best or more important works, but one that is thoroughly characteristic. The picture shows young Peveril walking through the London streets with Alice Bridgenorth and Fenella clinging to him on either side. Had Frith painted the subject, he would have accurately reproduced the author's description to the most minute detail; not so Orchardson. Scott, in his romance, records that Fenella's tresses were "coal black," and her complexion was "brunette, of a shade so dark as might almost have served an Indian." Orchardson, in order not to jeopardise his colour scheme, has boldly made her a blonde. This incident gives a key to the curiously varied appeal of much of his work. Orchardson was gifted with a dual nature, in which the artistic and—what may be termed—the literary elements were almost equally strong. The former found expression in the purely sensuous delights of form and colour; the latter made him a reader of character and teller of anecdote. Where he sometimes failed was in striving to give full expression to both these tendencies at the same time. Thus in Orchardson's portraits the decorative feeling of the work occasionally interferes with our appreciation of the sitters' personalities, while some of the more elegant genre pictures are evolved in too delicate and ethereal a colouration to bear the weight of dramatic power with which they are invested. It is for this reason that a work like *The Young Duke*, in which the dramatic interest is slight, makes a more perfect appeal than the *Voltaire*. In the latter the characters obtrude their personalities upon us when we would rather be enjoying the exquisite colour harmony. It is like having serious comedy expressed in the form of a lyric. In *The Young Duke* the disturbing element is almost eliminated; the plot of the picture—if one may use a purely dramatic term in connection with painting—is of the slightest, not sufficient to distract the attention from the beautiful handling of the work. Delicate colour permeates every inch of the canvas; always warm and luminous, it sparkles here and there with fire of jewel-like splendour, as in the rose blooms in the foreground and the sheen of the silver and glass on the white table napery. This splendour is not akin to the hard brilliance of the diamond, but to the tender mystery of the opal aglow with pearl and fire.

In his figure of the actress in *Mrs. Siddons in the*

THE RAILWAY STATION BY W. P. FRITH, R.A.

By permission of Messrs. Henry Graves & Co., 6, Pall Mall, S.W.

those of *Sir Joshua Reynolds*, Orchardson shows us he had a [illegible] dramatic sense to have realised pure tragedy had he so wished; not merely the tragic comedy of polite life in which the actors mask their feelings, but the occasional display of strong emotion. In portraiture he was somewhat unequal, but his best works rank among the masterpieces of the period. Portraits like those of *Sir Walter Gilbey*, *Lady Orchardson*, or the most recent of all, that of *A. W. Ross*, would hold their own in any company.

Orchardson was undoubtedly one of the great painters of his time; when hand and mind worked perfectly together he was perhaps the most delightful master of [illegible] colour since Watteau. He had other qualities besides. His draughtsmanship was always good—how good perhaps was never appreciated by the general public, who fail to realise the significance of form when divested of hard outlines and expressed with true regard to atmospheric values. Then he was a fine designer, one of the first who understood the value of an empty space and dared to employ it in his compositions. His perception of character has already been noticed. In the whole of his pictures there was nothing commonplace. Those shown at the Academy constitute a wonderful display for the work of one man, and yet many of his finest productions are absent. They lose somewhat by being hung together without other paintings to act as a foil and contrast, for Orchardson was not an artist of a wide range of expression, but patiently explored the possibilities of the scheme of harmony which he gradually evolved and perfected, and which was the most congenial to his genius.

Unlike Orchardson, John Macallan Swan was not a master of colour, but remained a student to the end. He was, however, a master of line, and his works exhibited at the Academy show him at his best in his [illegible] studies and his bronzes. The latter are the best of their kind since the death of Barye, and one regrets that the limited appreciation of the British public for sculpture did not permit the artist adequate opportunities for larger and more ambitious work. The sole example on a heroic scale, the bust of Cecil Rhodes, though strong and impressive, is not altogether successful. Swan's pictures are [illegible] original; their *motifs* are generally his own, but not their form of expression. Their colour harmonies, and sometimes their technique, are reminiscent of other artists' works; not a fault in itself, for most great painters have found their own personalities in treading in other men's footsteps, but Swan never quite reached this goal. The versatility of his work is remarkable. [illegible] in tone and colour. There is a large class in which the range of [illegible] is limited, harmonies in which two tints predominate, as for instance, the *Cold North*, an exquisitely attuned symphony in blue and white, or in the effect of [illegible] or early dawn. As a figure painter he sometimes [illegible] into prettiness, but [illegible] of [illegible]. In these he [illegible], which [illegible] than [illegible]. The Old Masters showed them as creatures of man's sport, Landseer ennobled them by the addition of semi-human traits; for the creations of the first we feel contempt, for the latter sympathy; but Swan's animals awake our fears. There is something awesome in the "fearful symmetry" of these feline monsters, innate with untamable savagery, who move their ponderous masses of sinew and muscle with such stealthy alertness. We regard them with something the same feelings that our neolithic forefathers experienced when encountering the sabre-toothed tiger. Swan, in his work, the sincere expression of his personality, did what the neo-impressionists are trying to do by archaic drawing and colour—roused our primitive emotions.

Macbeth was the least original of the artists represented. His best works are beautiful echoes of the conceptions and creations of other men; he is greatest of all in his translations, those fine series of etchings after Walker, Mason, Pinwell, and Velasquez, which are unfortunately not represented here. He was, however, heir to a great tradition, and few modern pictures are imbued more perfectly with classical grace and feeling than his finely composed *Potato Harvest in the Fens*, which lacks only a little charm of colour, a little quality in the rendering of textures and atmosphere, to be a great work.

David Farquharson was the last of the five painters to receive academic honours, which came to him when he was almost verging on the seven decades which constitute man's allotted portion. Only seven of his works are shown, but these are some of his most noteworthy achievements. Among them is the fine *Full Moon and Spring Tide*, which six years ago was the most popular landscape at the Summer Exhibition in Burlington House. It still retains its charm to-day as a poetical and truthful rendering of one of nature's most beautiful effects. The *Winter*, which dates from the year previous, is broadly and succinctly treated, while the *Aberfeldy*, of ten years earlier, if a little thin, is brilliantly lighted and conceived. Farquharson's art will leave little mark on his time, but he was a sincere lover of nature, and few have better succeeded than him in rendering her larger aspects.

"Flower Time in Highlands and Lowlands" By Rosa Wallis

"Water-Colours." By W. Egerton Hine

"Pictures of Eton." By Arthur Garratt

To those who know the water-colours of Miss Rosa Wallis, the exhibition of her works at the Galleries of the Fine Art Society (148, New Bond Street) revealed a considerable development of her powers. Her touch had gained in crispness and decision, and she enjoyed a fuller command of colour. Within a limited range, and in subjects on a small scale, Miss Wallis is one of the most charming water-colour painters we possess. Her theme is nearly always flowers—not cut ones, but blossoms in their natural surroundings adorning trimly-kept gardens, or growing with wild luxuriance on meadows and hillsides. In such a theme there is always a temptation to gain effect by accentuating the vividness of the hues at the expense of atmospheric truth, which few of our modern garden-painters can wholly resist. Miss Wallis is among the exceptions. Her colour, though bright and joyous, is marked with exquisite refinement, so that her works seem subtly impregnated with the tender delicacy of the blooms she reproduces. These glimpses of flowery slopes in the Tyrol, of trees bowing beneath their weight of blossom, as in *An Apple Orchard, Broadway* reproduced, of old-world English gardens, or of the warmer sunlight of Venice, were all delightful. Among them was included a study from still life, a gem in its way, showing a cluster of gathered raspberries backed by foliage. The fruit was admirably rendered, rich, succulent, with the exquisite bloom still lingering on the berries; it was a piece of fine observation, every detail rendered minutely, yet the whole enveloped in atmosphere.

At the same galleries Mr. W. Egerton Hine had a large and varied collection of water-colours ranging over England and France. Generally harmonious and sympathetic in colour, these works possessed considerable charm. In his renderings of moorland scenery, with wide expanses of heather and gorse, the artist was especially successful. A third exhibition, also under the roof of the Fine Art Society, was Mr. Arthur Garratt's pictures of Eton, the majority of which were in a minor key, Mr. Garratt striving for tonal effect rather than bright colour. Among the best works were *A Room of the Eton Society*, and a view of *Eton from the Terrace, Windsor Castle*.

"Landscapes" By Robert Little; and English Water-Colour Masters

At the Leicester Galleries the old and the new were happily harmonised in the exhibitions of water-colours by "English masters" (mostly deceased), and "Landscapes" by Robert Little. Mr. Little's work, indeed, belongs to that type of unobtrusive excellence which, while holding its own, will not clash with anything that is good. A few years ago he might have ranked with the impressionists; but in the present days of advanced art it would be best to describe his work as naturalistic; that is, he seeks to express the moods of nature by a [illegible] rendering of her aspects, selecting what is essential to the spirit of his motif, and discarding all detail that might weaken the effect he wishes to produce. His works were all noteworthy for tone and atmospheric feeling, and though the colour was [illegible] harmonious. The water-colours exhibited in the adjoining galleries, if not thoroughly representative of the [illegible] men of this essentially English art, at least presented a great variety, and afforded the visitor a good general idea of water-colour painting from the time of De Wint until the present day. [illegible] the general quality, more especially of those by the modern men, was well sustained. The large number of artists represented prevents anything like an individual examination of their work, and where all is good it is almost impossible to single out examples for special comment.

MRS. SIDDONS IN THE STUDIO OF SIR JOSHUA REYNOLDS FROM THE PICTURE BY SIR W. Q. ORCHARDSON, R.A. BY PERMISSION OF THE FINE ART SOCIETY, 148, NEW BOND STREET, W.

The late Joseph Bishop Pratt

The death of Mr. Joseph Bishop Pratt deprives us of one of our most versatile and successful engravers, while his powers were still unabated by the chilling touch of age. Probably no man so thoroughly understood the various styles of engraving, or was so generally proficient in them all. His death removes another link with the past, for he was a pupil of David Lucas, the great mezzotinter, whose magnificent renderings of Constable's work did not prevent him from living a neglected and penurious old age. Pratt was fifteen when he was apprenticed to the great veteran artist, and remained with him for nearly five years. At that date there was no opening for a pure mezzotint engraver, and most of his efforts were in the mixed style, in which mezzotint and stipple is combined with line. He rapidly came to the front, and in a short time was entrusted with many important plates by the leading publishers. He was considered the principal exponent of the mixed method, and was most successful in his reproductions of [illegible] Landseer and interiors of Peter Graham. The proofs from many of these subjects quickly sold out and now command considerable premiums. [illegible] years ago [illegible] a new departure for him by undertaking the reproduction of some portraits of ladies by Old Masters, and soon achieved a triumphant success [illegible] his death makes a noticeable gap in their ranks.

"Miss Bingham" By H. Scott Bridgwater, after John Hoppner, R.A.

Mr. H. Scott Bridgwater has always been consistent in his devotion to pure mezzotint, and more especially to that phase of it which is concerned in the reproduction of works by the old English portrait painters. A plate from him is one of the events of the art year, for he is not a prolific artist, and one or at the most two mezzotints constitute his output for twelve months. His most recent effort is the portrait of Miss Bingham, just issued by Messrs. P. and D. Colnaghi (13 and 14, Pall Mall East), which is an accomplished and sympathetic rendering of one of Hoppner's most pleasing pictures. Mr. Bridgwater's translation is marked by those qualities which generally distinguish his work—thorough draughtsmanship, powerful yet refined chiaroscuro, and a searching and appreciative perception of colour values. His technique has consistently improved of recent years, gaining in freedom of handling, and in its power of rendering atmospheric effect. The present plate is one of his happiest efforts, recalling the charm and fascination of the original, with a sympathetic insight that is not often seen in modern reproductions of Old Masters.

AN APPLE ORCHARD, BROADWAY   BY MISS ROSA WALLIS

"The French Revolution." By Thomas Carlyle, with Illustrations by Edmund J. Sullivan, A.R.W.S. (Chapman & Hall, Ltd. 2 vols., 21s. net)

In an age when men are being swept off their legs by the speed of modern requirements, when life is filled up with numerous small concerns, when utilitarianism reigns supreme in the hearts of men, it requires no little courage on the part of a publisher to put in a noble setting, sparing no pains, a masterpiece. In this period of hurry and haste over underground pavements, an ordinary mortal has no time to take the beam out of his own eyes, to comprehend the hoariness of Time, the remoteness of the suns, the hurry of light, the story of life; in short, all the studies which go to the making of an all-conscious man. And then, if one has not the leisure to spend in this education, which is essential to man's happiness, what chance has such a book as Carlyle's *French Revolution*? Through the mad rush of things men are suffering from the common smart of their own ignorance.

Nevertheless, works of art, copies of masterpieces, etc., have been bought, and are still bought in thousands; but we have a suspicion that such purchases are made not for the intrinsic values of the books or paintings, but through a certain slavishness on the part of the *bourgeoisie* to adorn shelves which bespeak a cultivated mind.

Happily the number of educated connoisseurs is increasing, though slowly, and by these few the two handsomely bound volumes, printed in large clear type, of Carlyle's *French Revolution*, illustrated by Edmund J. Sullivan, A.R.W.S., will be highly appreciated.

Primarily, it is our privilege to say something concerning the illustrations, which num[illegible] quality. To do this, one must take into consideration the style of the inimitable Carlyle—a style which is powerful, vivid, and oftentimes grand. Carlyle is a symbolist, and it behoves his illustrator to be the same. The artist has not to illustrate the French Revolution, but Carlyle's *French Revolution*. These are the difficulties with which an illustrator of Carlyle has to contend. Many of Sullivan's symbolical drawings to this work (and he is also responsible for the portrait drawings in which the [illegible]) are full of grim humour, sometimes the [illegible] is horribly [illegible]. When one reads beneath an illustration the words, "The Reign of Terror," one is not surprised to see a hawk clutching the head of a skeleton clothed in royal robes, with a guillotine for a throne, fallen pillars lying at the foot of the [illegible], and a starving [illegible] on the [illegible] [illegible] looks through the little Window, one is struck with the scene of a little [illegible] between the wooden wedges of the guillotine by a hideous [illegible] gone, such a basket full of heads and a pile of decapitated bodies in the foreground, and a [illegible] standing on the scaffold. In "Robespierre" [illegible] sees "The Advocate of Arras" sitting in his [illegible] reading a list of victims for the guillotine. On the table before him is a bottle on which is written [illegible] [illegible] is another [illegible] to a gruesome picture. Here one is looking at a [illegible] [illegible] the head of Marie Antoinette [illegible] the face [illegible] with feathers, but drooping feathers. As in life, so in death, on her countenance Sullivan has made visible [illegible]. Beside the widow of [illegible] Louis Capet, with a spear point appearing through his mouth. A little below is the head and [illegible] Roland, [illegible] [illegible]

PHOTO BY E. O. HOPPÉ EDMUND J. SULLIVAN

[illegible] A fine drawing wrought with no passing knowledge of the *French Revolution*!

Portraits: Le Prince de Condé, Mirabeau, Marie Antoinette, Fouquier-Tinville, Mme. Roland, Talleyrand, Jacques-Réné Hébert, Denis Diderot, Death Mask of Jean-Jacques Rousseau, Marquis de Condorcet, Dumouriez, Charlotte Corday, Death Mask of Marat, Fouché, Camille Desmoulins, David, Saint-Just, Death Mask of Robespierre, Mme. Tallien, Josephine, Napoleon, and Gracchus Babeuf. Besides the drawings already referred to, there are many full-plate sketches which are full of horrors, and look like pictures of an artist's nightmares after perusing the pages of *The Reign of Terror*. There are skeletons clinging to guillotines, piles of heads, heaps of bodies, large vultures in the skies, little cupids of starvation, and hideous monsters with many snake-heads like the Lernean hydra: unreal ghastly pictures, but truly symbolical of the spirit of the French Revolution.

A New Photogravure Process

A selection of proofs printed in colour, and issued by Messrs. Copperfield, Ltd., Tower House, 28, Tite Street, Chelsea, shows the possibilities of a new photogravure process which has recently been perfected by this firm. Most of the reproductions are from photographs, but so painter-like is the quality of the work, so artistic the colour translation, that it is difficult to realise that they are not taken from pictures, and those of a not specially realistic type. Much of the effect is, of course, dependent upon the qualities of the original negatives; but in the best photographs there is generally an exaggeration of the shadows, and a hardness of the contours which is eliminated in these reproductions. Some, those of *Pelham, son of Lord Francis Hope*, *Mrs. Philip Nash*, and a delicately tinted picture of a *Lady and Child*, have a free spontaneous handling, which gives them much the same appearance as water-colours. The process appears equally adapted for the reproduction of pictures. Portraits of the *Earl of Shaftesbury*, the father of the philanthropist, by Ross, of *Mrs.* [illegible], by Raeburn, and of *James Lloyd Anstruther*, by an unknown artist, have been translated with very happy results, the fine [illegible] quality of the originals being excellently reproduced. In some instances the prints appear to have been finished by hand; but others—and these are not the least successful—are perfectly pure.

A Royal Warrant

His Majesty the King has granted a warrant of appointment to Mr. W. W. Fraser, Victoria Gallery, Victoria Street, S.W., the well-known publisher and art dealer, who also holds warrants from Her Majesty Queen Alexandra, and from His Late Majesty King Edward.

To the Editor of THE CONNOISSEUR MAGAZINE.

"Bacon is Shakespeare"

DEAR SIR,—As your reviewer of Sir Edwin Durning-Lawrence's book in your December issue refers to my work, may I be allowed to say one word in my own defence. I do not profess to be an expert in engravings and engravers, but I take an intelligent interest in them. When your reviewer says "George Vertue himself . . . actually engraved the bust with the head on its shoulders from the Chandos picture! This is a side of the matter clearly unknown to Mrs. Stopes," he evidently does not know that it was I who drew public attention to this very fact, and that I reproduced Vertue's engraving in my pamphlet on the Stratford bust. Of course nothing concerning that memorial has any bearing on the Baconian claims.

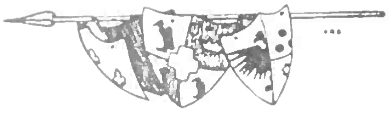
I remain, yours faithfully,

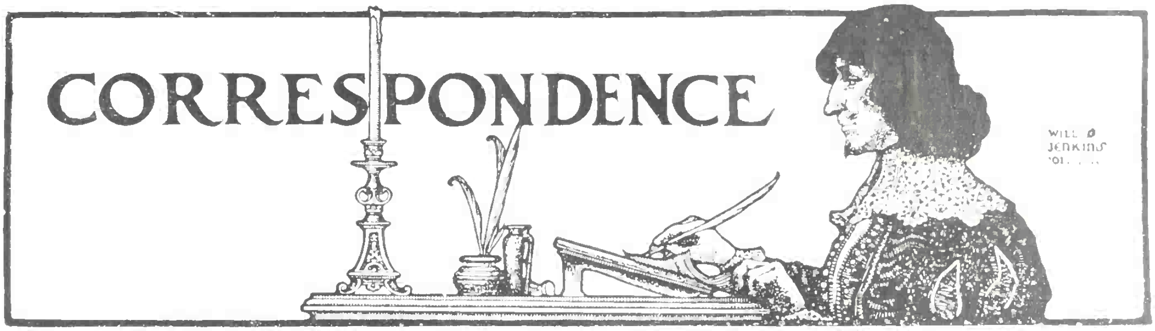
CHARLOTTE C. STOPES.

*** We are pleased to print Mrs. Stopes's letter, and to point out that the expression to which she takes exception was not intended to refer to the matter of Vertue's engraving in particular, but to her attitude in general towards the inaccuracies of the early engravers—undue faith in which has misled even so single-minded and honest a student as Mrs. Stopes. Had she recognised this characteristic failing for what it is, instead of accepting it at once as a sound basis for the contention that the Stratford monument and not the engraving is the fraud, she would not have placed in the hands of that unconscious humorist, Sir Edwin Durning-Lawrence, an argument in support of his hare-brained assertions. It is thus—by starting theories before consulting the experts or the specialists—that much harm may be done.

Ancient and Historical Estates

THE Editor of THE CONNOISSEUR MAGAZINE begs to announce that it is his intention to devote space in the editorial pages to interesting announcements regarding the sale and disposal of ancient and historical estates and houses. Special attention will be given to interesting specimens of fifteenth and sixteenth century architecture. THE CONNOISSEUR MAGAZINE is probably the best medium for advertisements of old houses of every description, an advertisement of a fifteenth-century House in the December number evoking a vast number of genuine enquiries.





CORRESPONDENCE

Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR MAGAZINE is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

Silver Pepper Boxes.—A3,057 (B[illegible], T[illegible]).—The pair of silver pepper boxes shown in your photograph, and as described, are worth about £7 10s. The date of their manufacture is 1795.

Engravings after Morland.—A3,090 (South [illegible]).—*The [illegible] Return*, by W. Ward, and *The [illegible] Return*, by T. Gaugain, both after Morland. Fine impressions of these, when printed in colours, with good margins and in excellent condition, are worth from £40 to £50; but copies in the proof state are very rare. Inferior impressions in black and hand-coloured can be picked up for £2 or £3.

Engravings by Scott.—A3,382 (Tarland, [illegible]).—The engravings by J. Scott, 1804, *Fox Hunting*, *Going out*, *The Return*, *Breaking Cover*, and *The Anglers' Return*, are worth, in black, £8 each; in brown, £12 10s.; and in colours from £20 to £40, according to the quality of the impression.

Pictures.—A3,305 (Brewood, Salop).—(1) The painting on glass of Sir Joshua Reynolds's portrait of Mrs. Horneck, as described, is worth about 30s. (2) Judging from the photograph, the picture attributed to David Teniers, although it may be by a Flemish seventeenth-century artist, is not, in our opinion, the work of Teniers himself, but of a much inferior hand. As the photograph is so dark, it is impossible to say more [illegible]. (3) With regard to the battle scene, *The Passage of [illegible]*, the picture seems to be so blurred that it would be extremely difficult to recognise by what painter it was [illegible] in its present condition, and without an examination of the picture itself we could not say whether it was by Wouverman or not.

Engravings after George Stubbs, R.A.—A3,501 (Alnwick).—The two subjects, *The Horse [illegible]* and *The [illegible] Hunting*, by G. T. Stubbs, after G. Stubbs, R.A., published by Lewis in 1788, are worth about £1 each.

Porcelain Pot, etc.—A3,482 (Bath).—Your pieces are all modern. They would not attract a collector, and their value lies entirely in their usefulness.

Geddes Motto.—A3,512 (Edinburgh).—The correct translation of your motto, "Capta Majora," is "Employed in greater things."

Knife Boxes.—A3,518 ("Scott," [illegible]).—Knife boxes with slanting lids belong to the latter part of the eighteenth century. Their value, of course, depends on the materials used for their making, and the amount of workmanship.

Plaque.—A3,510 (Christchurch, New Zealand).—The plaque is undoubtedly modern work. The figures inscribed on the back are not a date but the number of the model, and are a sure sign of its modernity. The painting is a copy of a Greuze [illegible] picture, and judging by the photograph is well done; but it has no special value, as it can, of course, be repeated to any extent. Such a plaque can be bought new for £7 or £8.

Engravings.—A3,521 (North Camberwell).—None of the engravings mentioned possess any collector's value, and they would have to be sold purely on their merits. If put up to auction, they would only realise a few shillings.

"Bishop Burnett's History."—A3,522 (Wandsworth).—If these volumes contain no portraits or plates, the book is practically worthless.

"St. Giles's Beauty," by Bartolozzi.—A3,523 (Hampstead).—A fine impression of *St. Giles's Beauty*, by Bartolozzi, after Benwell, printed in colours, might realise up to £20 or £30. But the plate has been extensively reprinted, and most of the impressions [illegible] intended for a [illegible] work.

Hogarth's Works.—A3,524 (Leeds).—The value of these, with 116 plates by James Heath, R.A., would be from £5 to £8 8s., according to the state of the plates and date of publication.

Louis Haghe's Sketches.—A3,520 (Norwich).—There is very little demand for this work, and it would probably not realise more than £2.

Engravings.—A3,525 (Northampton).—We cannot trace the engraving of "*Miss Farren*," by J. R. Smith; there is a "*Miss Farren*" [illegible] after him, but the [illegible] by Stipple [illegible]. [illegible] would depend greatly upon the quality of the impression [illegible] tell you what the would be [illegible]. It would be impossible to value the last prints you send without seeing them.

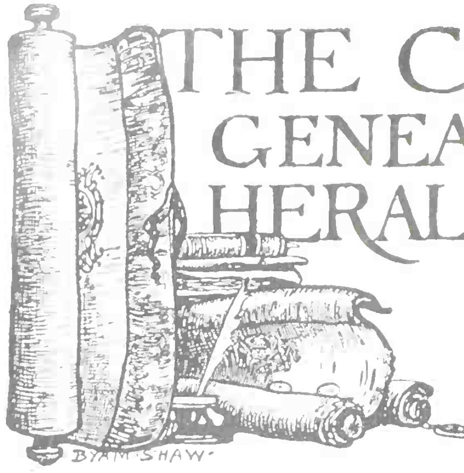
Silver Plaque Portraits of William and Mary.—A3,504 ("H.M.S. [illegible]").—Without an examination it would be impossible to form an opinion of the silver plaques of William and Mary, [illegible] upon their size and the quality of their workmanship.

Newark Siege Half-crown.—A3,507 ([illegible]).—If in good condition, the half-crown is worth about 40s., but the value would be greatly increased if the coin [illegible].

Coins.—A3,575 (Edinburgh).—The silver pieces of William and Mary [illegible] minted at the Tower [illegible] dated in 1746. The small silver coins [illegible] are worth little more than their face value.

Coloured Print by M. Bovi.—A3,574 ([illegible]).—A genuine old impression of *[illegible]* by M. Bovi, after Cipriani, printed in colours, should be worth about £[illegible] if in good condition.

"Beauty's Bath," after Landseer.—A3,577 (Aberdeen).—Engravings of *Beauty's Bath*, by S. Cousins, after Landseer, have little collecting value. A proof before letters would not realise more than £4 or £5. The earliest proofs [illegible] are [illegible].



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT

Special Notice

THE CONNOISSEUR MAGAZINE has a Genealogical and Heraldic Department under the direction of a well-known genealogical expert. The tracing of ancestry of American emigrants has been made a speciality, and we have in our possession many thousands of unpublished notes, from the public records which have been long sought for by Americans. Fees will be quoted on application to the Heraldic Manager, 95, Temple Chambers, E.C.

[The day when pedigree and family history [illegible] tending to foster pride, has passed away, and it is now [illegible] in many ways. This being so, an account of the [illegible] After Wills and Parish Registers by far and [illegible] Proceedings, for the records of this Court are a veritable gold-mine to the genealogist. Of [illegible] the names and descriptions, relationships, and descents of the parties [illegible] 1377, and continue to the present time. It may be imagined that [illegible] pleadings, but this was not so; and it has been laid down that any family [illegible] at some time or the other.]

ANSWERS TO CORRESPONDENTS

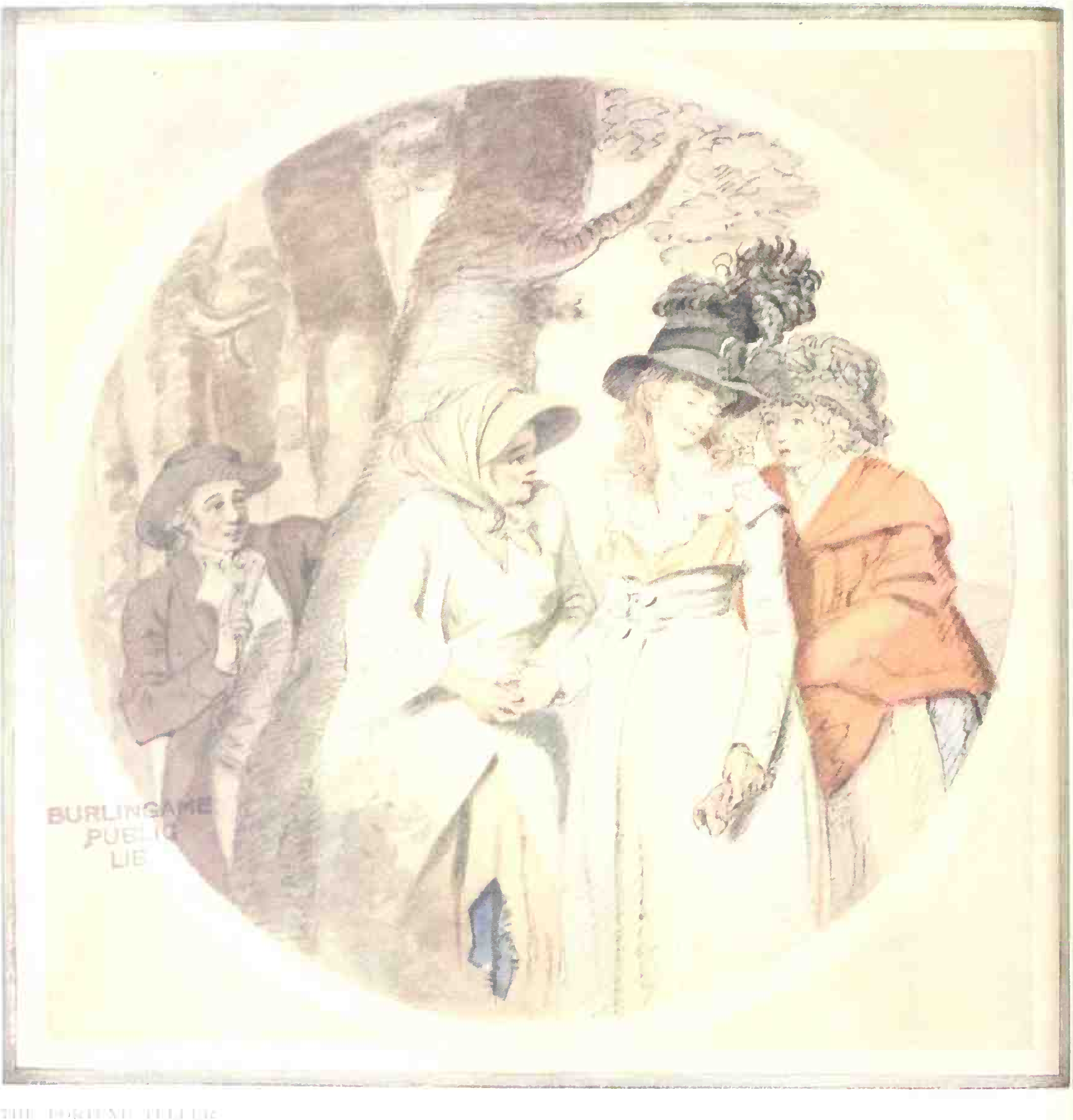
[illegible]

Brown, 921.—When an addition to a surname is occasioned by the inheritance of property, or some other special circumstance, a licence from the Sovereign is the proper means by which it should be carried out; and as the last surname is the principal one, the arms belonging to it must occupy the first quarter of the shield.

[illegible] 930.—Hatchments were not known until about the fifteenth century; they became fashionable in the seventeenth and eighteenth. Early in [illegible] their use began to decline, and during the last fifty or sixty years this form of memorial has almost died out, though occasionally one may still be noticed; [illegible] writing in 1906 states that "the use of hatchments is not an extinct custom. Within the last few years I have [illegible] several, including one this year." When a hatchment is placed in a church with the permission of the incumbent it may not afterwards be removed without the consent of the executors, or heir, of the person to whose memory it was set up, as by law the ownership continues to be vested in them.

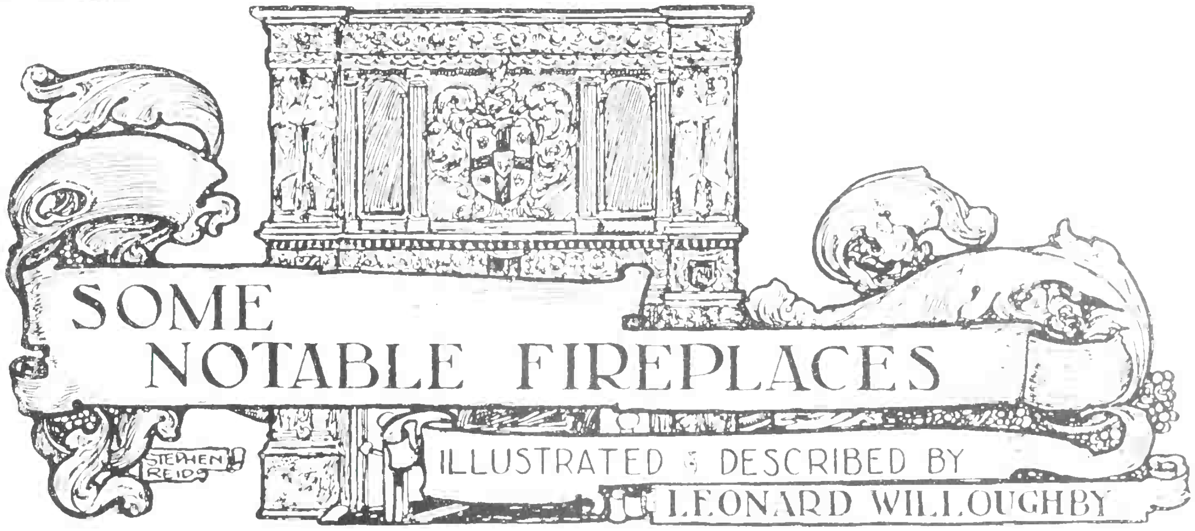
[illegible]—The Yeomen of the Guard and the Yeomen Warders of the Tower are two distinct corps, and have entirely different duties. The first named are the personal bodyguard of the Sovereign, and were enrolled for this purpose by Henry VII. at the time of his coronation in 1485; whilst the warders have charge of the Tower, and are of a more ancient origin, dating back to Norman times, when the fortress was first used as a prison. The uniforms of both bodies are very similar, hence the popular custom of including the two under the term "Beef-eaters," which rightly [illegible] the Yeomen of the Guard. Both corps are recruited from warrant and non-commissioned officers [illegible], and the officers of the Yeomen of the Guard are [illegible], and captains; the warders are ruled by the constable, lieutenant, and major of the Tower. All the members are men of good presence, and at one time there was a rule regulating their stature at [illegible] but we believe this is not now strictly adhered to.

BURLINGAME
PUBLIC
LIB.



BURLINGAME
PUBLIC
LIB

THE FORTUNE TELLER
(FROM A DRAWING BY J. R. SMITH)



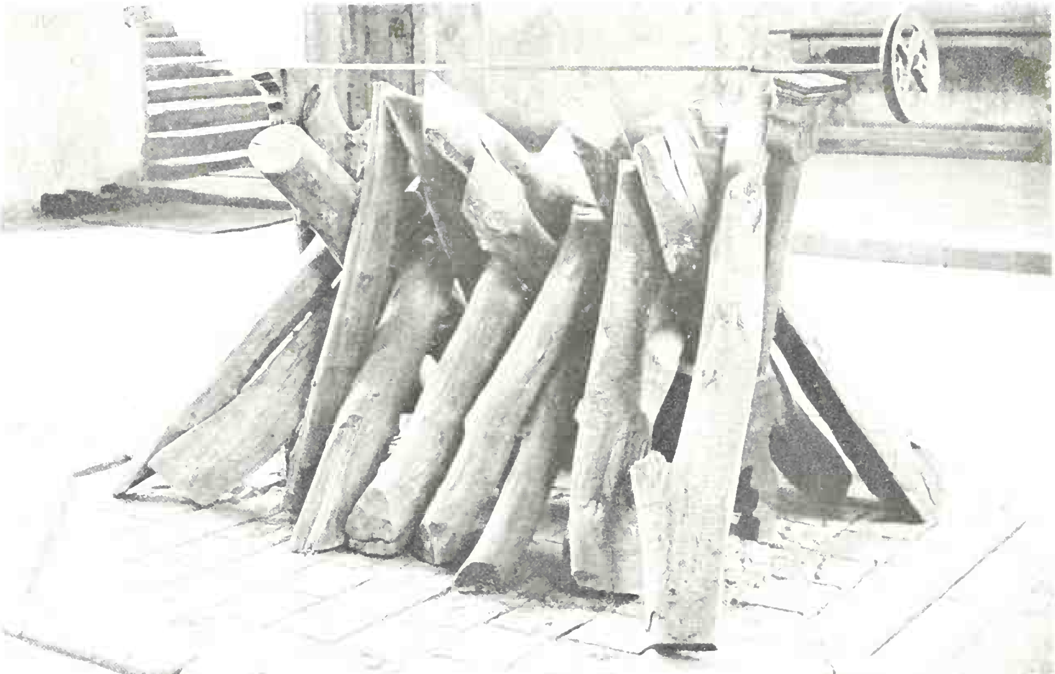
SOME NOTABLE FIREPLACES

ILLUSTRATED & DESCRIBED BY

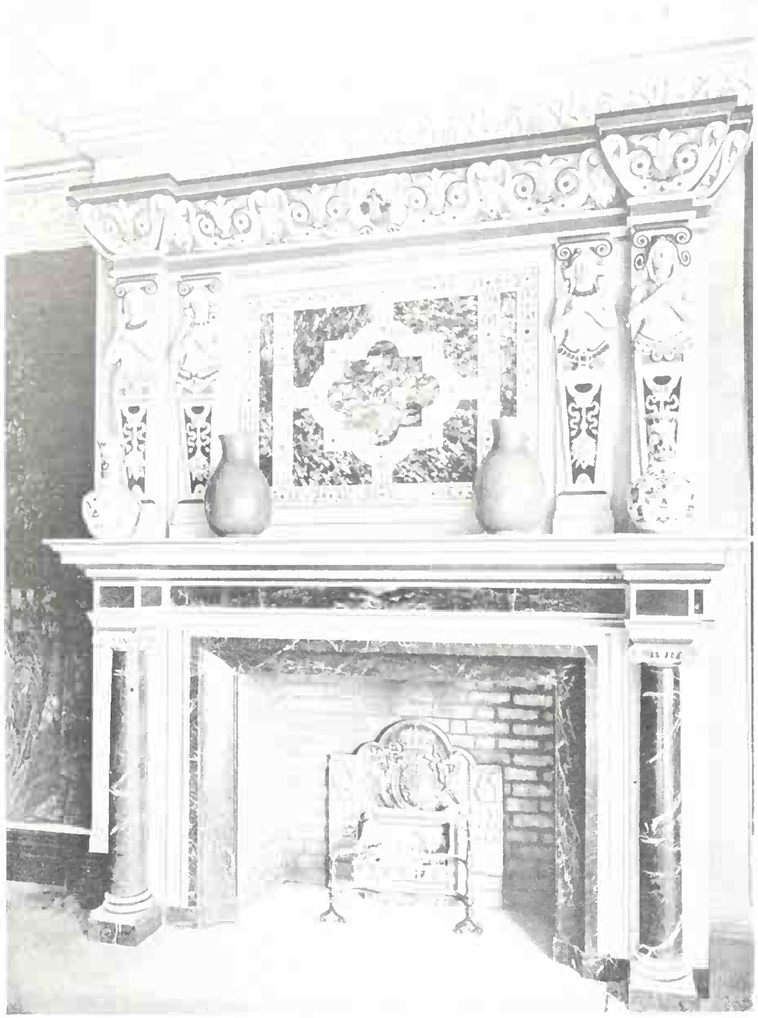
LEONARD WILLOUGHBY

Amongst the many interesting features contained within our most ancient and foremost country houses are their fireplaces and iron firebacks. These vary greatly in design, many of them being of the "open" description, which were the form fireplaces first took. Many, too, are curiously carved, frequently with Scriptural subjects. Very beautiful are those inlaid with marble and glass mosaic, such as are to be found at Eaton Hall, Ickworth, and Strawberry Hill.

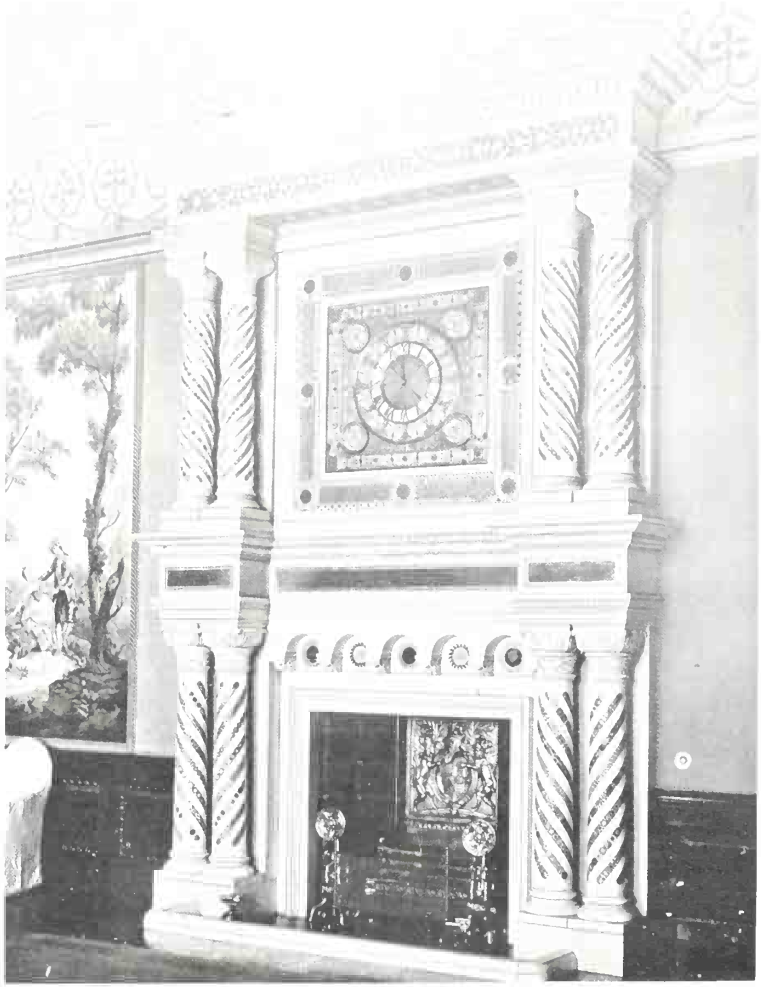
Perhaps one of the most interesting is the fireplace in the centre of the old banqueting-hall at Penshurst. The smoke from this ascended to the roof and escaped by a louvre. The more pompous and modern style of great carved-stone fireplaces, with enormous coats of arms, crests, and coronets, are frequently to be found, notably at Thoresby Park, Lridge Castle, Cobham, and Syston Court, while at Hatfield a statue, life size, of King James I. appears



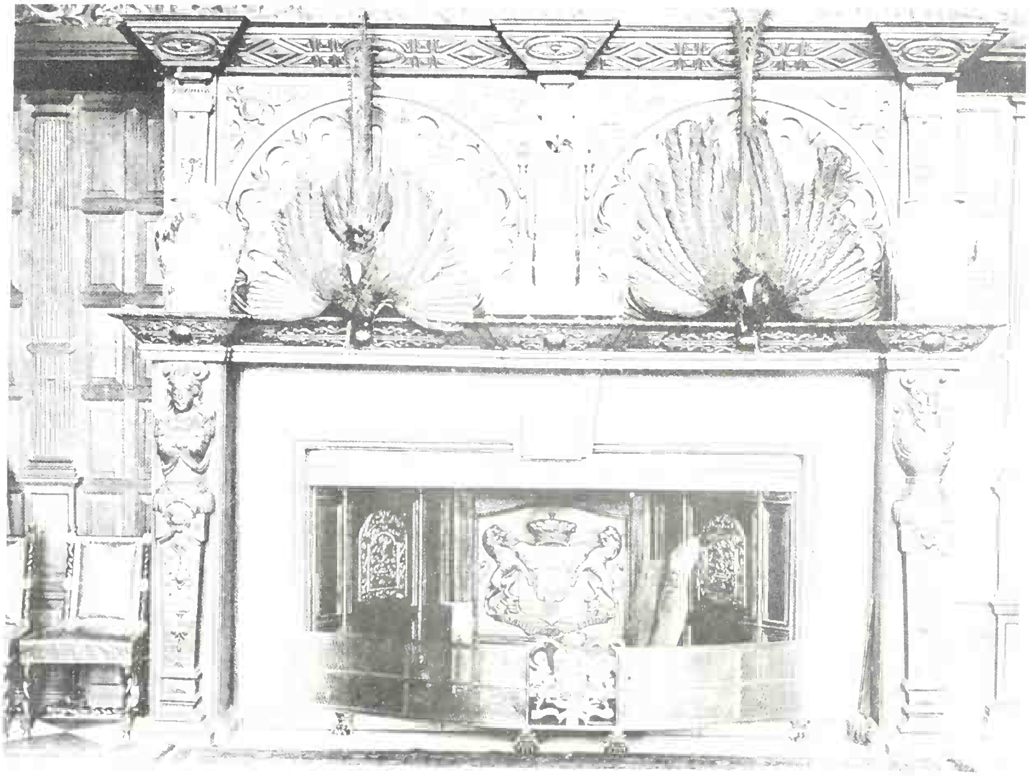
THE OLDEST FIREPLACE OF ITS KIND IN ENGLAND, AND THE ONLY ONE OF THIS CHARACTER REMAINING. IT IS IN THE CENTRE OF THE OLD BANQUETING-HALL AT PENSHURST PLACE, KENT, THE PROPERTY OF LORD DE L'ISLE AND DUDLEY



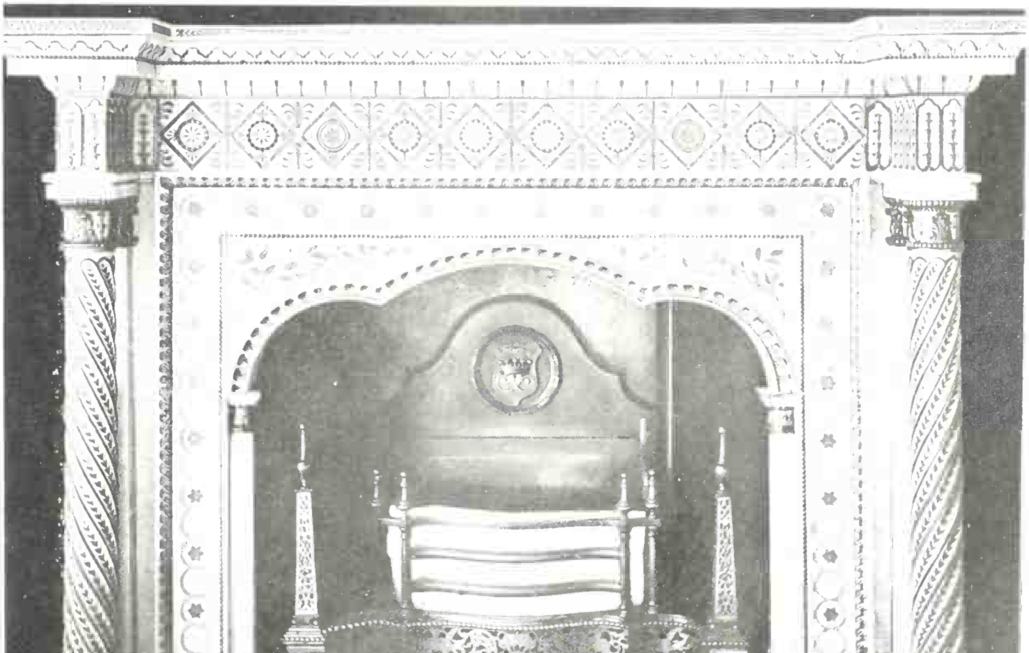
A MOST ELABORATELY INLAID MARBLE FIRE-SURROUND RECENTLY ERECTED BY THE PRESENT EARL OF PORTSMOUTH AT HURSTBOURNE PARK, HANTS. THE DARKER MARBLES ARE A DEEP GREEN. THE FIREBACK BEARS THE ROYAL ARMS



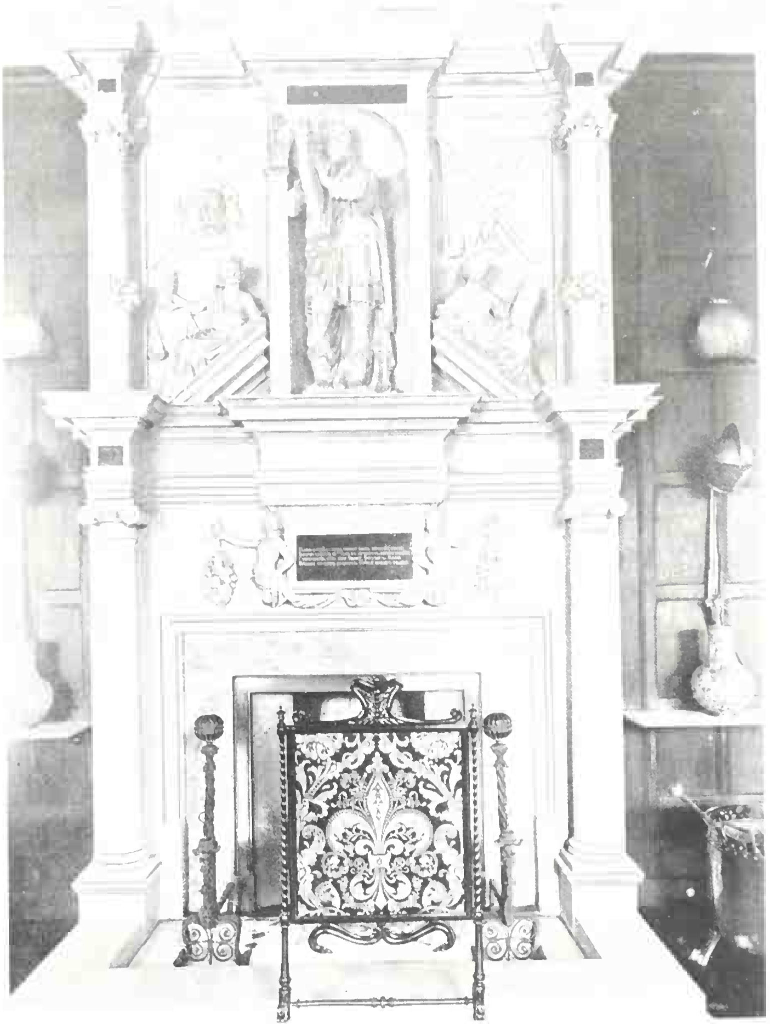
IN THE DRAWING-ROOM AT EATON HALL, CHESHIRE, THE RESIDENCE OF THE DUKE OF WESTMINSTER. IT IS COMPOSED OF CARRARA MARBLE, AND WAS MADE IN ROME IN 1869. IT IS ORNAMENTED WITH GLASS MOSAICS AND LARGE-SIZED AGATES WITH MOSAICS RADIATING FROM THEM. THE COLUMNS ARE COPIED FROM THE CLOISTERS OF ST. JOHN LATERAN IN ROME



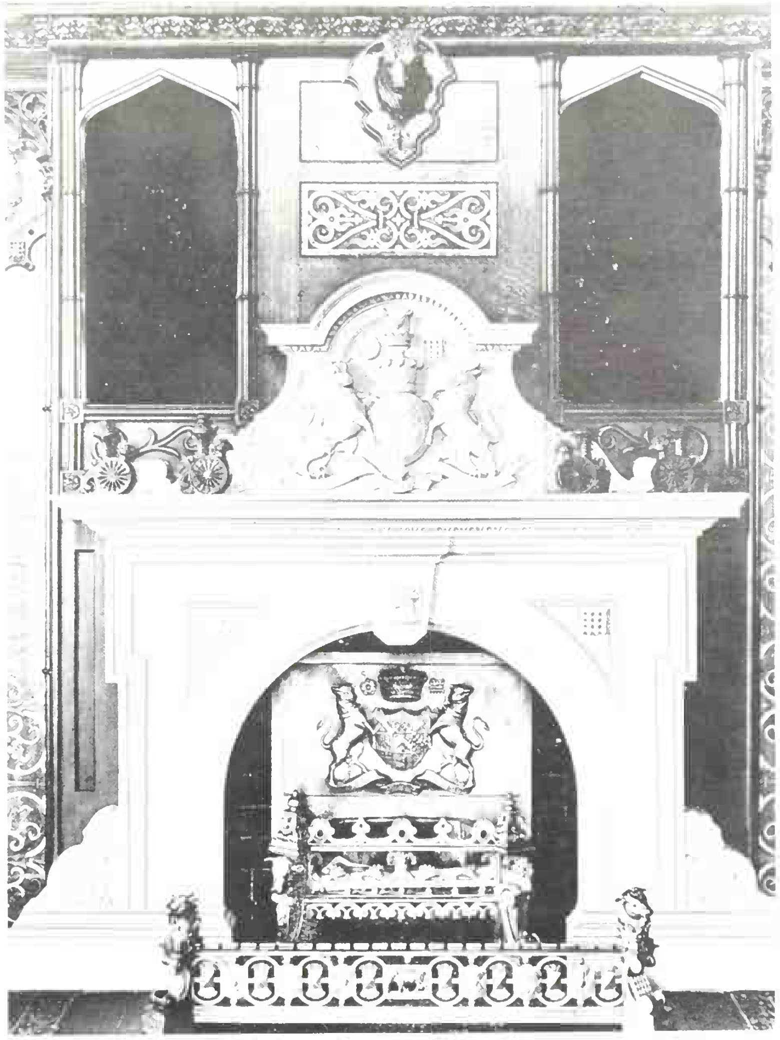
FIREPLACE IN THE MARBLE DINING-HALL, HATFIELD HOUSE, THE RESIDENCE OF THE MARQUIS OF SALISBURY. IT IS OF CARVED OAK, AND IS OF ELIZABETHAN DATE. THE FIREBACK HAS THE ROYAL ARMS WHICH ALSO APPEAR ON THE FENDER.



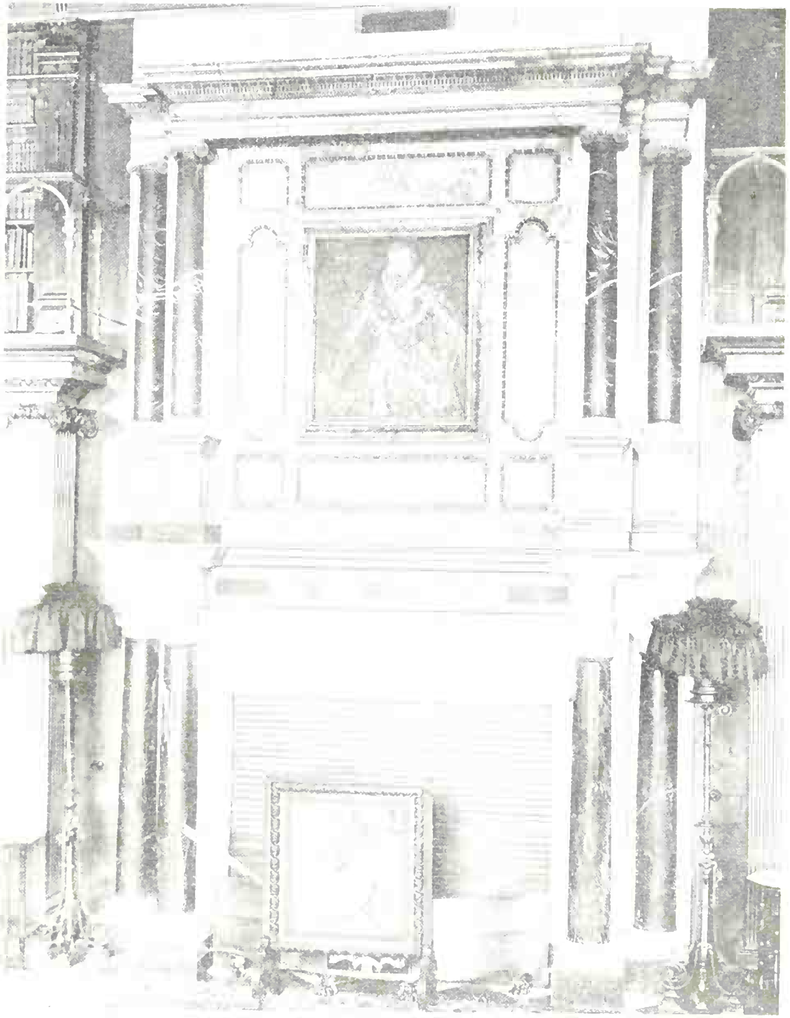
STRAWBERRY HILL, TWICKENHAM. THIS FIREPLACE IS IN THE [illegible] ROOM, ONCE THE BOUDOIR OF THE COUNTESS WALDEGRAVE. IT IS NOW THE PROPERTY OF LORD MICHELHAM. [illegible] WHITE MARBLE, ELABORATELY INLAID WITH COLOURED MARBLES. THE [illegible] PATTERN [illegible] USED [illegible] DESIGNS [illegible] ROUND THE CHIMNEY [illegible]



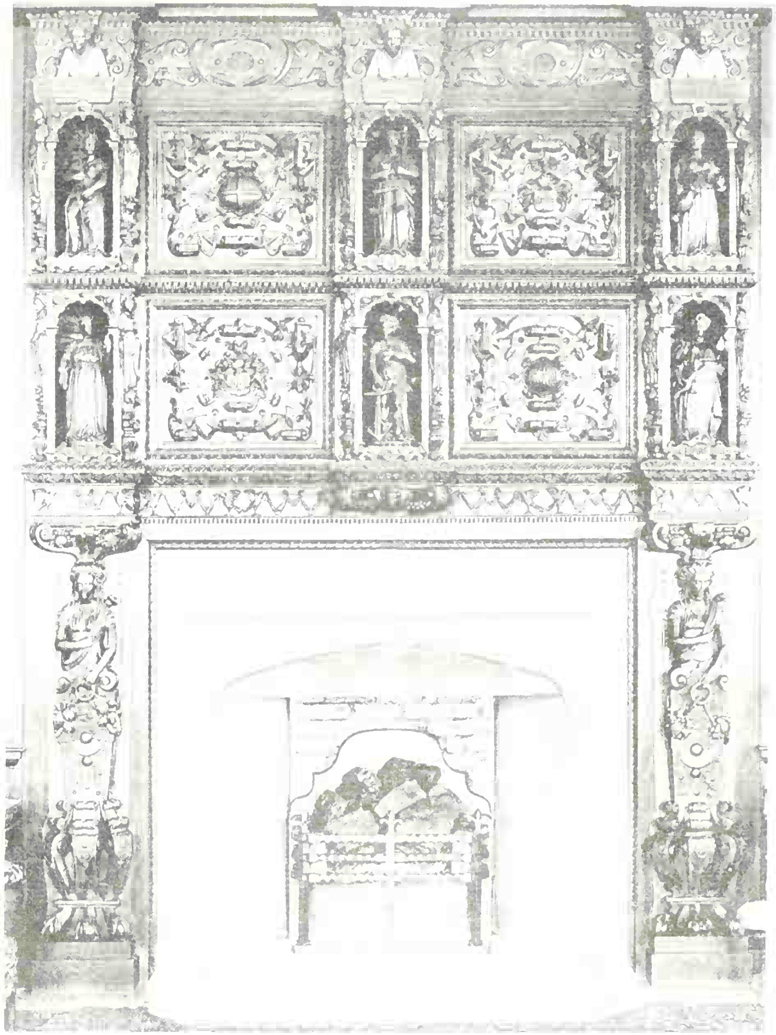
IN THE GALLERY AT APETHORPE, NORTHANTS., THE RESIDENCE OF MR. LEONARD AND LADY VIOLET BRASSEY. THE SUBJECTS DEPICTED ARE SCRIPTURAL, AND REPRESENT DAVID AND HIS HARP AND GOLIATH'S HEAD AND DAVID'S SWORD AND SLING



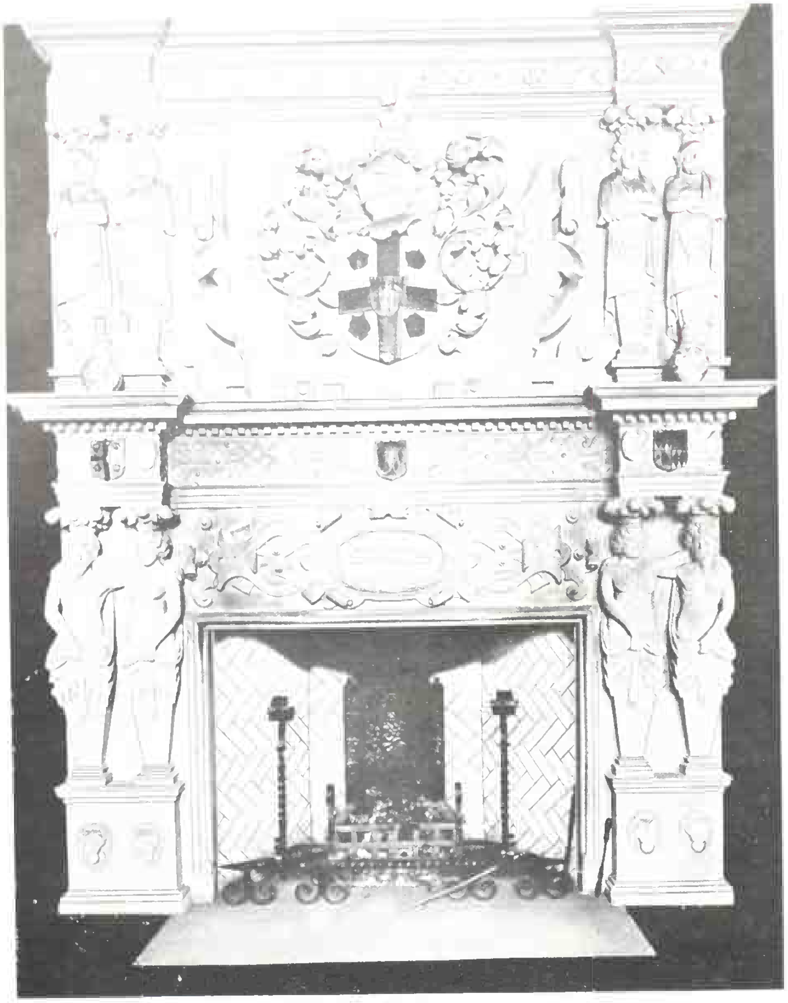
STONE FIREPLACE IN THE DINING-ROOM, ERIDGE CASTLE. IT REPRESENTS THE ARMS AND SUPPORTERS OF THE MARQUESS OF ABERGAVENNY, K.G. BENEATH IS ONE OF THE BEAUTIFUL OLD SUSSEX IRON FIREBACKS. THE BULL'S HEAD, ROSE AND PORTCULLIS ARE THE CREST AND BADGES OF THE NEVILLES



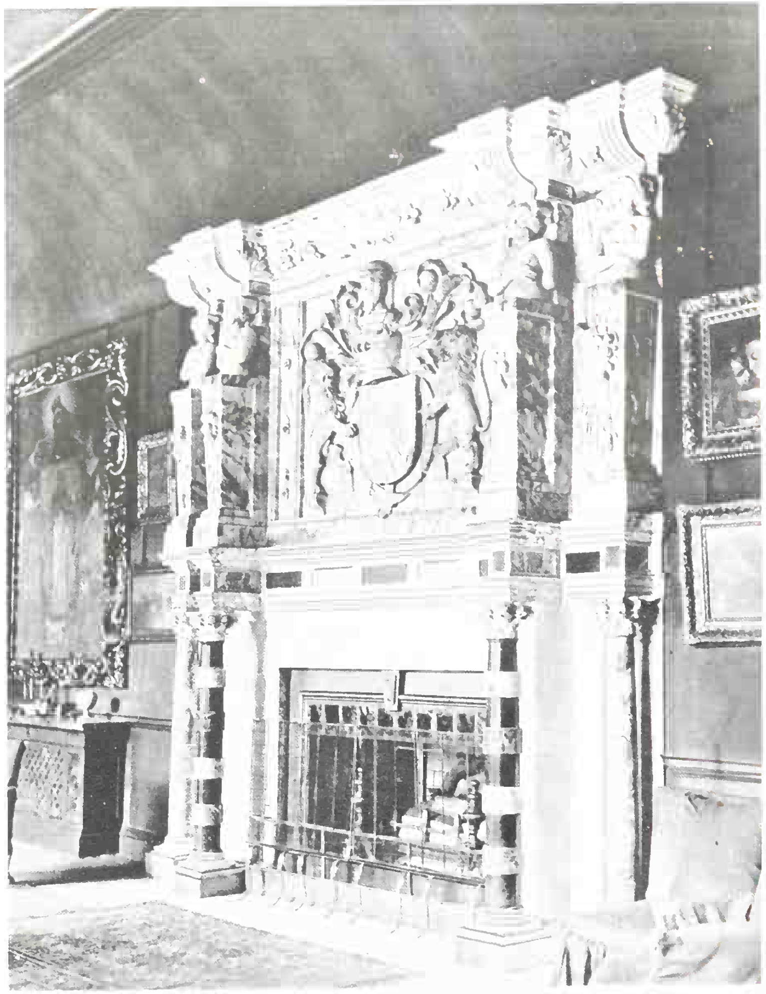
[illegible]



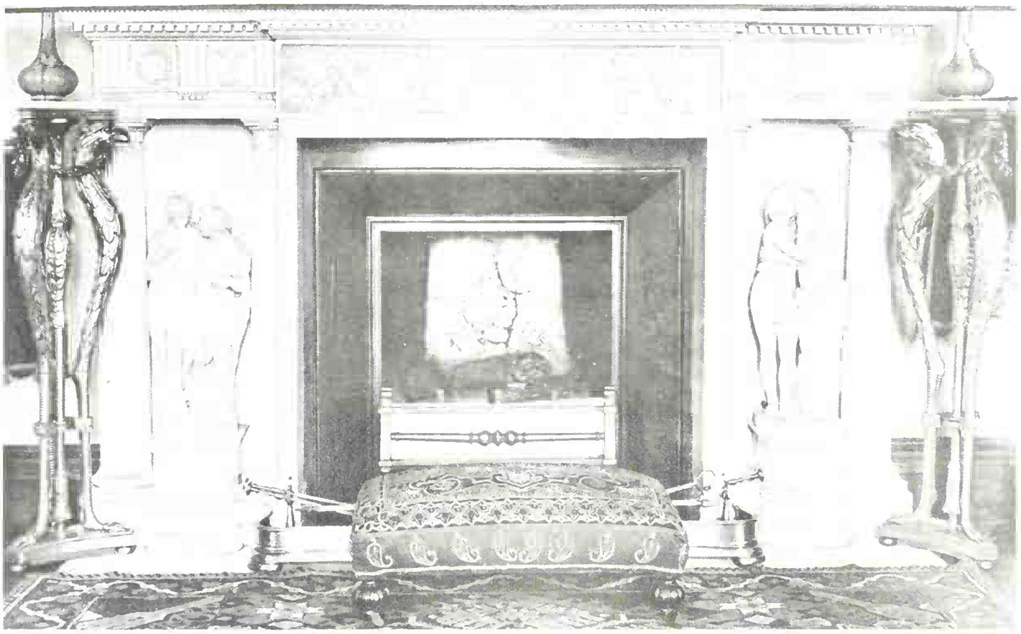
[illegible]



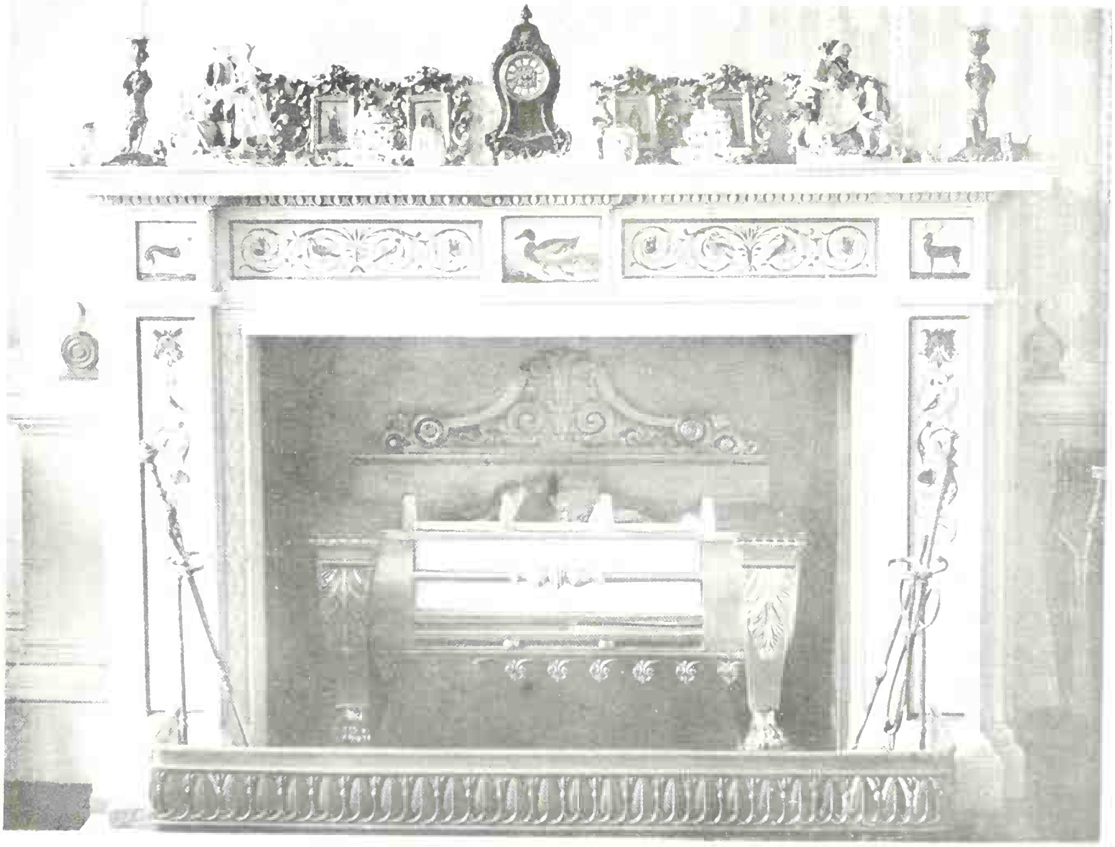
SYSTON COURT, GLOUCESTER. THE RESIDENCE OF MR. L. E. RAWLINS. THE FIGURES REPRESENT ADAM AND EVE, WHILE THE ARMS AND CREST ARE THOSE OF A FORMER OWNER. INSCRIPTIONS OF POETRY AND TEXTS FREQUENTLY APPEAR; THE ONE HERE IS A MODERN ADDITION ONLY



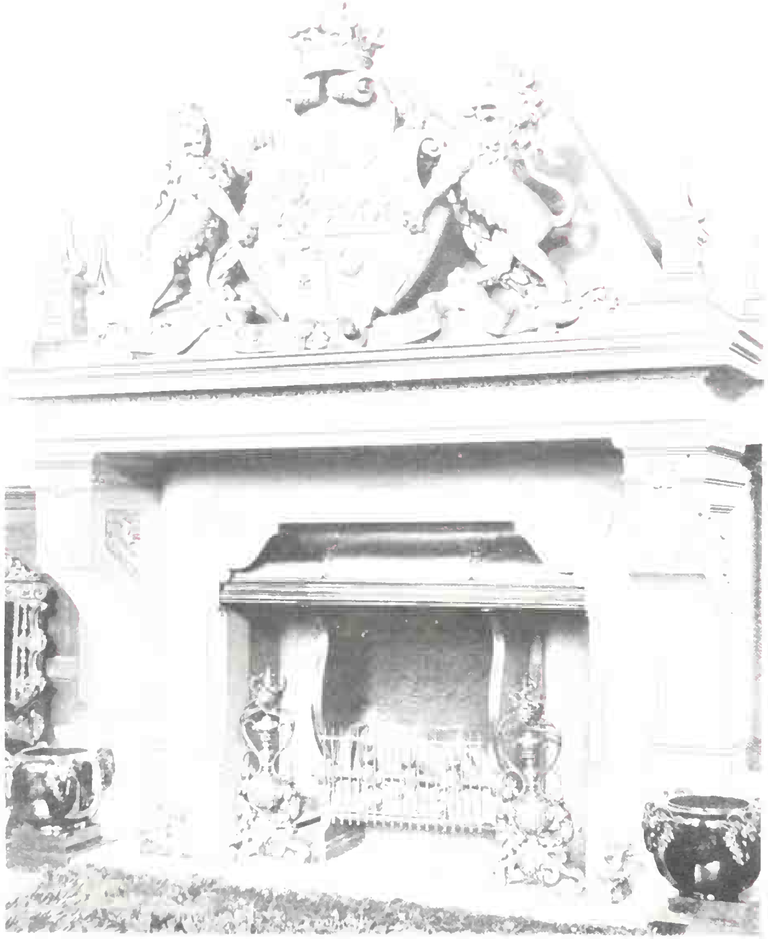
IN THE PICTURE GALLERY OF COBHAM HALL, NEAR ROCHESTER, THE SEAT OF THE EARL OF DARNLEY. THIS IS AN EXAMPLE OF ELABORATELY CARVED COAT OF ARMS AND SUPPORTERS WHICH WERE THOSE OF THE DUKES OF LENNOX, ONCE OWNERS OF THIS STATELY HOME



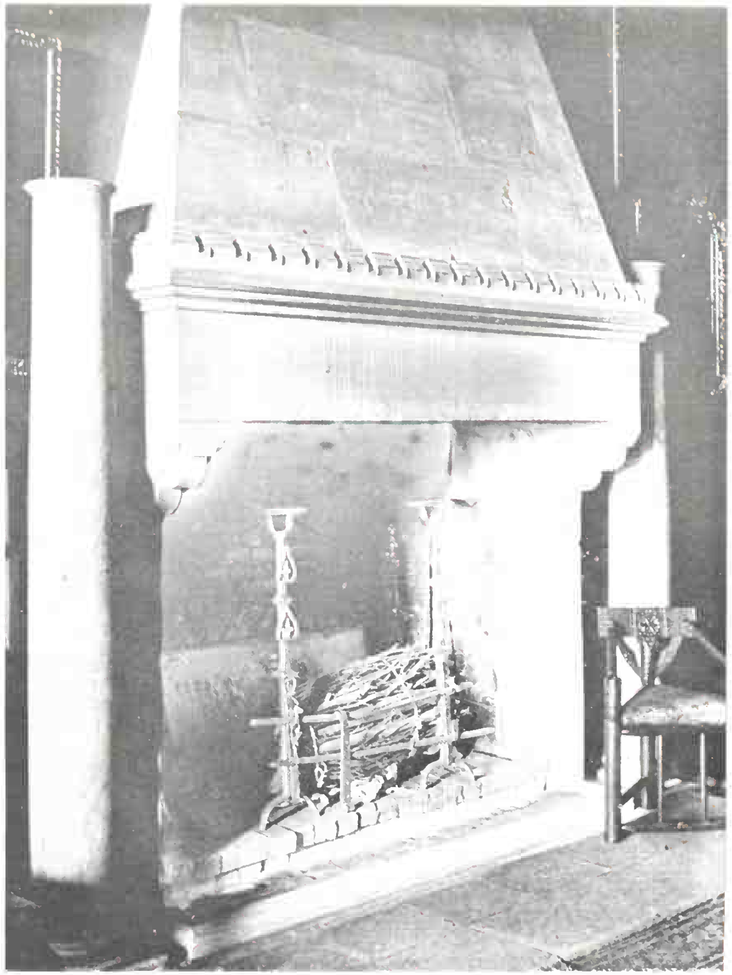
MARBLE FIREPLACE CARVED BY CANOVA IN THE DRAWING-ROOM AT ICKWORTH, BURY ST. EDMUNDS—THE RESIDENCE OF THE MARQUIS OF BRISTOL. IT IS CLASSIC IN DESIGN AND OF WHITE MARBLE



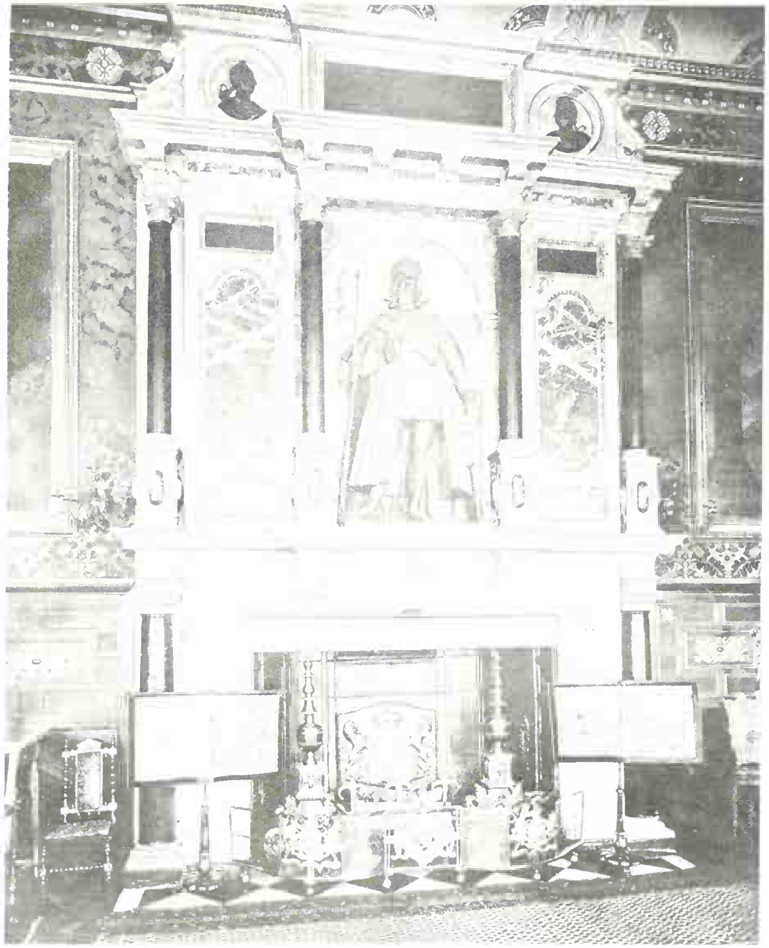
INLAID MARBLE FIREPLACE IN A MORNING-ROOM AT ICKWORTH. THE SUBJECTS—[illegible] [illegible]—DUCKS, DEER AND BIRDS, ARE IN COLOURED MARBLES



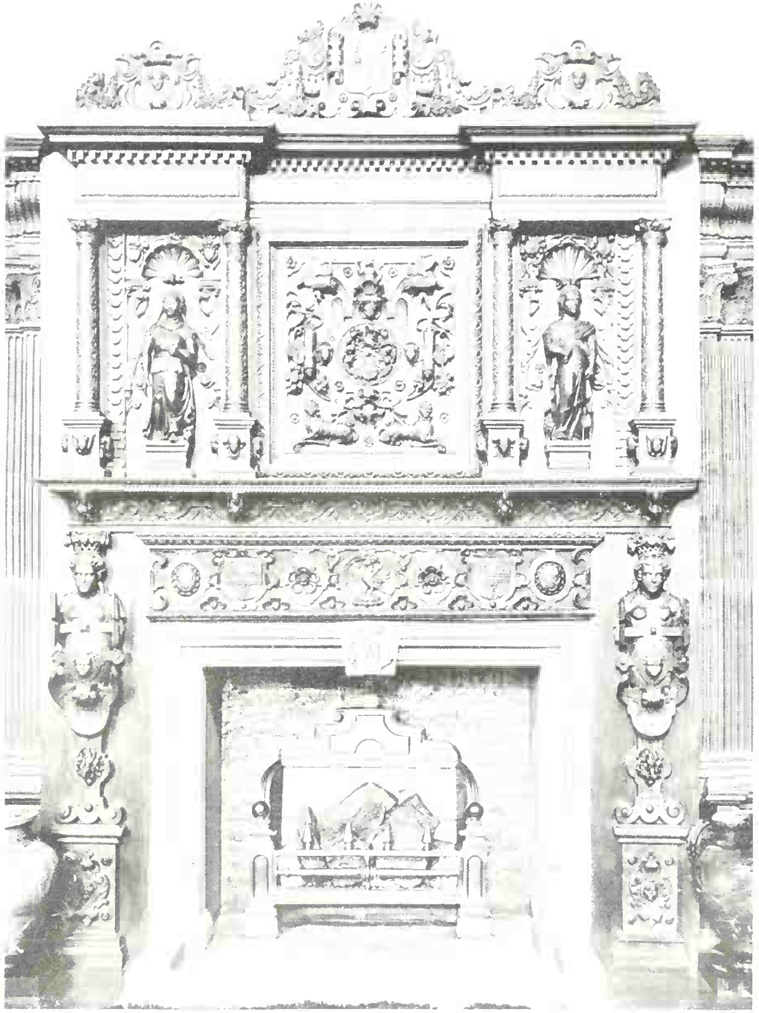
A MODERN FIREPLACE BY SALVIN AT THORESBY PARK, NOTTS, THE SEAT OF EARL MANVERS. THE ARMS AND QUARTERINGS AND SUPPORTERS SHOW BOLDLY AND EFFECTIVELY HERE IN THIS ENORMOUS HALL



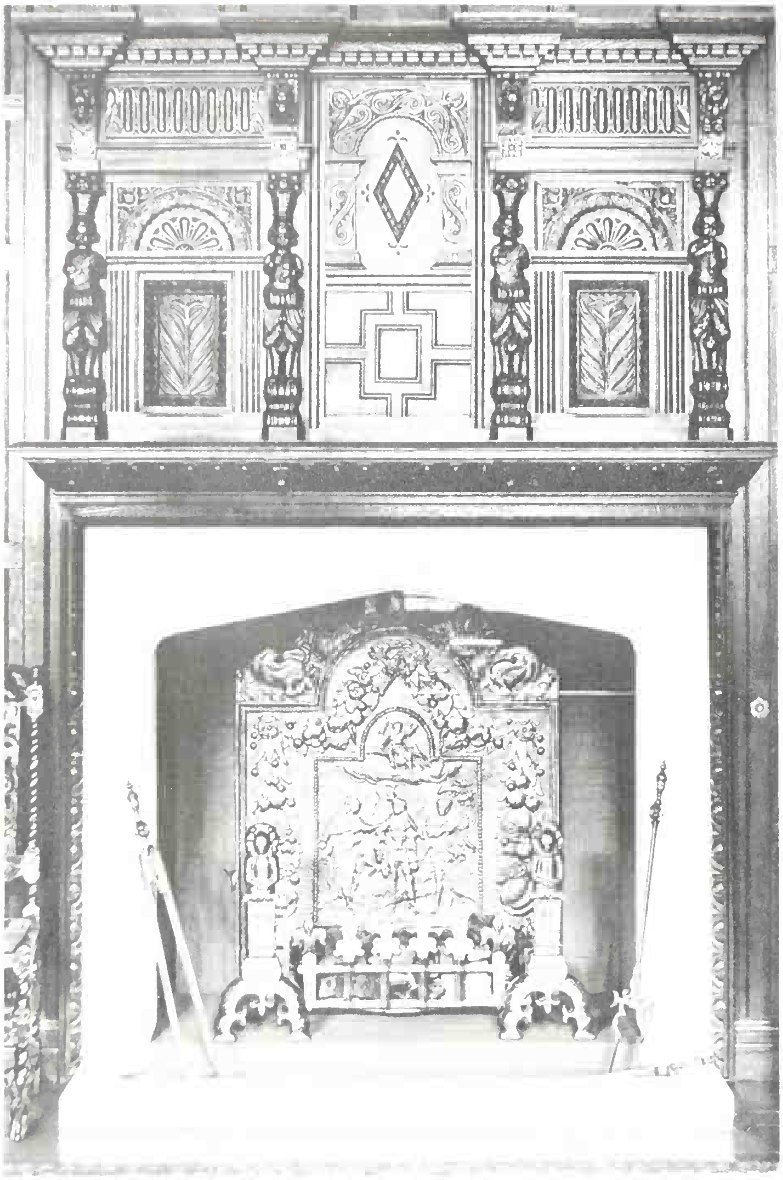
ONE OF THE OLDEST FIREPLACES IN ENGLAND IN THE SOLAR ROOM AT PENSHURST PLACE. ITS SEVERITY OF STYLE IS MARKED. THE COLUMNS AT THE SIDE DO NOT BELONG TO IT. IT IS VERY MASSIVE AND IMPOSING, AND ITS FIREDOGS ARE EXTREMELY ANCIENT



MARBLE FIREPLACE WITH STATUE OF KING JAMES I. IN THE DRAWING ROOM AT HATFIELD HOUSE, THE RESIDENCE OF THE MARQUIS OF SALISBURY [illegible]



ELABORATELY CARVED OAK SURROUND IN THE [illegible] HALL OF CASTLE ASHBY, NORTHANTS, THE RESIDENCE OF THE MARQUIS OF NORTHAMPTON, K.G. ON THE MARBLE LINTEL IS A [illegible]



FIRE-PLACE IN CARVED OAK IN THE DINING-ROOM AT SUTTON PLACE, GUILDFORD, THE RESIDENCE OF LORD NORTHCLIFFE. THE FIREBACK IS A FINE SPECIMEN OF SUSSEX IRONWORK

are the marble panels in the drawing-room.

Another fine fireplace is that in the library, and takes the form of a portrait in alto-relievo of the builder of Hatfield. Magnificent and costly are several at the great house at Hurstbourne Park, the present Earl of Portsmouth, composed of the finest marbles. The one in Apethorpe Hall is Doric and Gothic, interesting and typical of the scriptural designs at some time or repute. Carving and ornaments of every conceivable description are to be seen. The most common, the Italian style, was introduced into England. Many fine ones were the work of Gibbons, whose handiwork may be found in many famous houses. Pictures let into panelling are always an effective finish to fireplaces, and later I will give some specimens of a later date. In the course of many visits to country houses I have come across some fireplaces which appeal to me as being of interest, and their diversity of design is such that I venture to think a reproduction of them will prove interesting to readers of The Connoisseur.

The working of iron was the most interesting of the industries of the county of Sussex, and was commenced before the Roman occupation. It is presumed that the iron industry was not continued after the departure of the Romans until 1150. Carved grave-slabs, firebacks, and fire-dogs were the chief articles made. The average size of firebacks was 3 ft. square and 1 inch thick, and these were placed against the wall at the back of the fireplace.

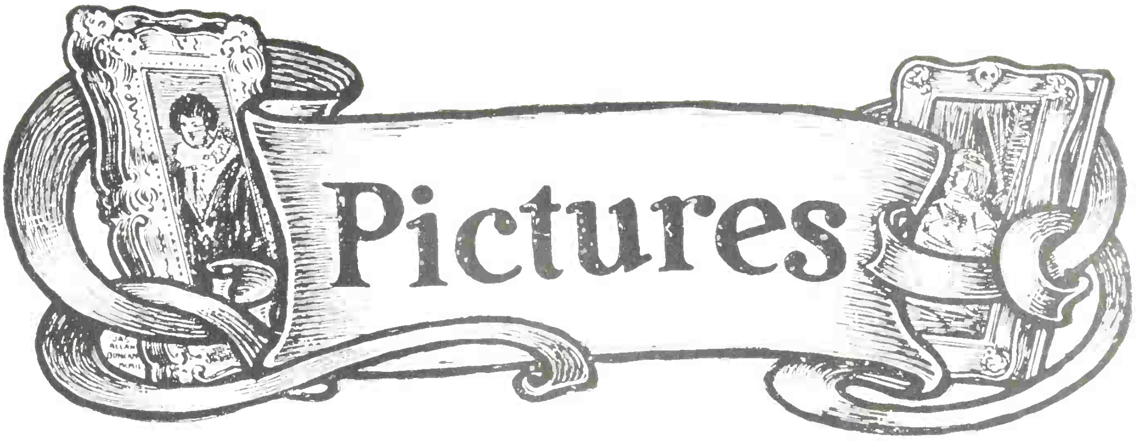
Firebacks were originally intended to prevent the fire of the domestic hearth from spreading to the timber walls of which early dwellings were partially or wholly constructed. They were also intended to reflect the heat of the flames, and so help to warm the room. The first kind were of simple and utilitarian character, and about the fourteenth century began to be decorated with devices.

The devices on these old firebacks are always interesting, for they represent either the royal arms or owner's arms, and sometimes only initials, while others have legends, flowers, or Scriptural subjects.

FANCY SUBJECT

[illegible]

BURLINGAME PUBLIC LIB



Portraits of Prince Charles Edward Stuart

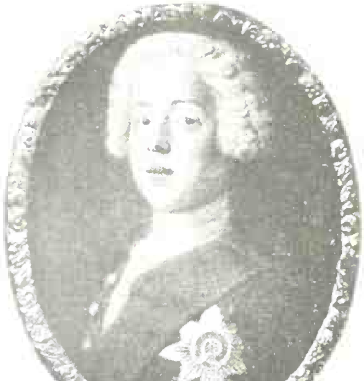
By W. G. Blaikie Murdoch

> "What [illegible] cannot [illegible] look forward with the [illegible] with which it [illegible]."
>
> *[illegible]*

Carlyle declares that, of all pictures, portraits are the most welcome on human walls; and again, in writing to David Laing with regard to a proposed national exhibition of Scottish portraits, he says that, in all his "poor historical investigations it has been, and always is, one of the most primary wants to procure a bodily likeness of the personage inquired after; a good portrait, if such exists; failing that, even an indifferent if sincere one. In short, any representation made by a faithful human creature of that face and figure which he saw with his eyes, and which I can never see with mine, is now valuable to me." And to this the historian adds: "All men, just in proportion as they are 'historians' (which every man is who has a memory, and attachments and possessions in the past), will feel something of the same, every human creature something."

Perhaps Carlyle slightly overrates the public in stating that all men are prone to take any interest in historical portraits, yet these, of course, are intensely valuable to all who love the beautiful and romantic past. In many cases they [illegible] more insight into character, while, in several instances, they represent a marked [illegible] showing us the outward appearance in the different stages of his career.

The portraits of Prince Charles Edward are valuable in these respects. [illegible] he was fortunate in the painters he employed, and among the notables to whom he gave sittings may be mentioned De la Tour, Largillière, and Batoni, artists whose work [illegible] capacity. Then, too, his picture was painted [illegible] times, the last [illegible] white, [illegible]. The early pictures are particularly numerous, and the reason for this is easily explained. Before the rising of 1745, Charles Stuart's cause was still [illegible]. The old Chevalier had reason to [illegible] adherents both in Scotland and in England, and these men would be [illegible] of the little Prince. [illegible] of his [illegible] portraits [illegible] at present [illegible] scattered throughout the land, some having found their way into famous collections, and others being in the hands of the descendants of [illegible]. A charming miniature of the boy Prince, aged about twelve, is in the possession of the present Duchess of Albany, and at Windsor, at the Royal Library, there is an equally charming little picture, showing the [illegible] as he appeared at the age of five or thereabouts. Mr. [illegible] of [illegible] St. Andrews, has a most splendid collection of Stuart portraits of Charles Edward, while a [illegible] of the Prince in boyhood [illegible] Lady [illegible] Mr. [illegible] Howard. And [illegible] possessors [illegible] Marquis [illegible] Earl of [illegible] Countess [illegible] Stuart [illegible] portraits of Charles [illegible] collection [illegible] painting [illegible]

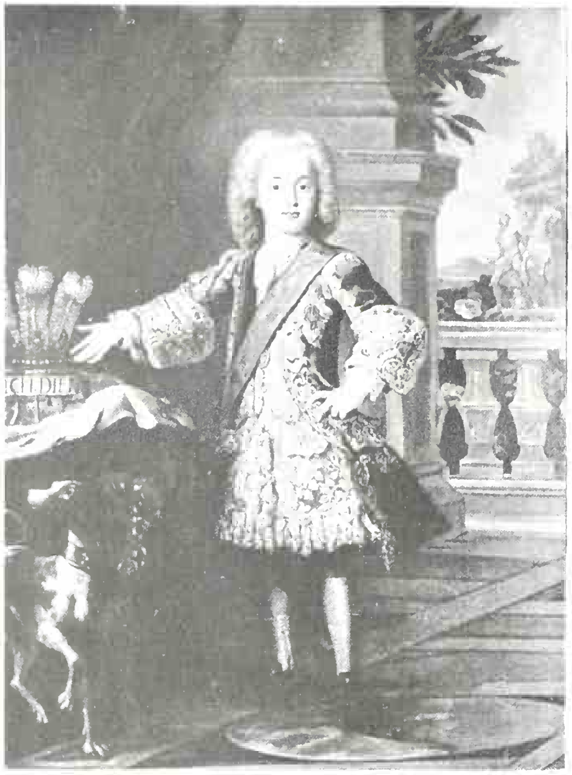


No. I.—PRINCE CHARLES EDWARD AS [illegible] FROM A MINIATURE [illegible] portrait wearing the garb of old Gaul; and above them [illegible] and Foreign Scots public in the book which was originally given to the Highland family by the Prince himself in 1745.

It is not intended to give here a complete list of the portraits of Charles Edward; the object of this article is rather to speak of the [illegible] of his portraits, and, mentioning them chronologically, [illegible] possible, [illegible] —to [illegible] to what extent they bear up the Prince's life and character in the different stages of his life.

The first illustration is from a miniature. The artist's name is unknown, but there need be no doubt as to the picture's authenticity, for it was long in the possession of the renegade Jacobite, John Murray of Broughton, to whom it was doubtless presented by the old Chevalier in compliment to his loyalty. It shows a gentle and attractive boy, with a face which is bright and winsome, if scarcely clever; and one naturally [illegible] corroborates the [illegible], and if Charles is here [illegible] in boyhood.

All that is to be learned of the early Prince bears out the testimony of this early portrait. He was not a [illegible] and [illegible] his tutors and his studies [illegible] that it would [illegible]. But he was of engaging and [illegible] fascinating [illegible], and he early manifested that [illegible] which he [illegible] eventually [illegible] in Scotland. Describing him at the age of about [illegible], one of the [illegible] noblemen [illegible] "He [illegible] is the finest child in the world, [illegible] At [illegible] He is [illegible] in all his exercises, such as [illegible] The favourite diversion is the [illegible] which would [illegible] surprise you to see him play so well at it."



No. II.—PRINCE CHARLES EDWARD. FROM THE PORTRAIT BY D. GENNARI AT STONYHURST COLLEGE

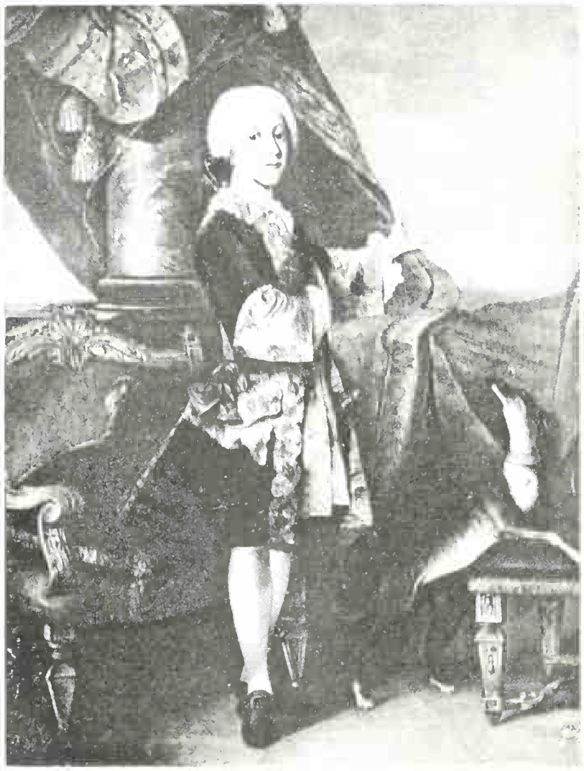
Of the Prince's own early correspondence, only one fragment has survived the lapse of years. Addressed to the old Chevalier, it was written when Charles was about eight years of age, and it may well be quoted here, for, besides being a precious sidelight, it forms a charming link with the past:—

"Dear Papa,—I thank you mightily for your kind letter; I shall strive to obey you in all things. I will be very dutifull to Mama and not jump too near her. I shall be much obliged to the Cardinal for his animals. I long to see you soon and in good health.

"I am, Dear Papa,
"Your most dutifull and affectionate Son,
"Charles P."

This letter is slightly pedantic in tone, and one cannot but surmise that the youthful writer was not solely responsible for the effusion, and that one of his preceptors had a hand therein. But though he, no doubt, received help when writing to "Dear Papa," it is certain that in one respect the Prince showed precocity, and this was in the taste and ability which he early manifested for music. The Jacobite Earl of Inverness, describing him at the age of four, affirms that "He is a great musician, and plays on his violin continually"; and, while this sounds extravagant, the fact remains that testimonies of a like nature come from the pens of various men who visited the Stuart court when Charles and his brother Henry were yet in their teens. One of these writers is Samuel Crisp, the "Daddy Crisp" of Fanny Burney and her sisters; another is Lord Elcho, who served in the Jacobite army in 1745; while a more interesting and notable witness is Charles de Brosses, first president of the Parliament of Dijon. In his *Lettres Familières écrites d'Italie*, he tells that the little Stuart princes "sont tous deux passionés pour la musique, et la savent parfaitement"; and he further describes a concert at which the royal brothers played "le fameux concerto de Corelli, appelé la *notte di natale*."

The Murray of Broughton miniature scarcely suggests a boy with musical tastes; but perhaps there is some slight hint of estheticism in the next three pictures shown here. One of these is from a painting by Gennari at Stonyhurst College; another is after the portrait by Blanchet, in the collection of Colonel Walpole of Heckfield Place; while the third, which represents the Prince at the age of fifteen, is from the likeness by Nicholas de Largillière in the National Portrait Gallery.



No. III.—PRINCE CHARLES EDWARD
FROM THE PORTRAIT BY J. BLANCHET, IN THE POSSESSION
OF COLONEL WALPOLE OF HECKFIELD PLACE

The Gennari picture is delightfully quaint, but the richly brocaded dress is rather too much for the little figure, and tends to give the whole a clumsy effect. This lack of grace is likewise noticeable in the Blanchet, and in this picture there is also a want of life, and too much suggestion of a sitter who has just been posed for his portrait, and who feels far from happy under the ruthless gaze of the painter. Infinitely more admirable is the work of Largillière, which is marked alike by grace and ease. The deep, lustrous eyes and sweet expression, the softness of the flesh, the beautiful rendering of the silk scarf, and the careful painting of the gold lace and Order of St. Andrew—all are delightful. The canvas exhibits a certain degree of character also, and in the boy's wistful and dreamy look—so well captured and rendered by the artist—there is, perhaps, some slight hint of those musical tastes which neither Gennari nor Blanchet have suggested in their respective likenesses.

Largillière is an interesting figure in the annals of French painting. Born in 1656 at Paris, he received his artistic training at Antwerp. About the time of the Restoration he came to England, and here for a while he studied under Sir Peter Lely, from whom he certainly learnt much, and to whose influence may be traced not a few of his merits. He came again to England during the reign of James II., and on the occasion of this second coming he was engaged to paint portraits of the King, Queen, and infant Prince of Wales. After a stay in Holland he went to France and ultimately he settled there. In due course he was elected a member of the Paris Academy, and eventually he became president thereof. While working in this capacity he gradually acquired a higher reputation as a portrait painter, and came to be extravagantly styled "the French Vandyke." Many famous sitters came to him, notably Louis XV of France; and several portraits from his brush, of which the best is probably that of Charles le Brun, remain in the Louvre. The exiled Stuarts engaged his services on several occasions, and among his most charming pictures is one of the old Chevalier and his sister the Princess Louise. It is interesting to recall that Largillière was one of that group of painters who, if they did not actually discover the full genius of Antoine Watteau, were at least the first to honour it, crowning his efforts with some honour.

Leaving the early likenesses of Charles Edward, it behoves us to look at those which have the singular interest of having been done about the time of "the '45." Fortunately these are fairly numerous, and two which merit particular notice are a portrait by Quentin de la Tour and a bust by Lemoyne. The former artist was popular and famous in his day, and was an early friend of Vigée le Brun. It was probably to his work that the Prince referred when, in 1745, he wrote from St. Omer to his father saying, "I take the liberty to send your Majesty in this packet a picture of mine just made by a skilful hand, but do not think it comes up to those in Italy." Though thus crippled, Charles gave De la Tour twelve hundred livres for the portrait, and the payment was far from extravagant, for the picture is admirable, being at once imposing and dignified.

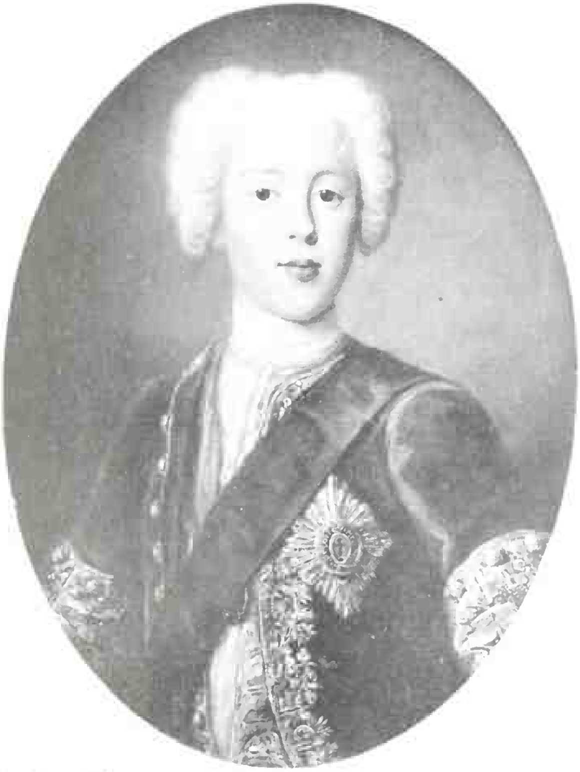
But it was a far smaller sum—only four hundred livres—which, in 1748, the Prince gave Lemoyne for the bust he did of his highness. A plaster cast of this bust is now in the Scottish National Portrait

Guillet, and the sculptor, is only to be credited [illegible] period medallions among his pupils no less a person than François Boucher. It is not surprising that Charles would present one so small a figure as in this little bronze with [illegible] of limbs and, imagine him bravely, [illegible] to [illegible] the more needy of those who had suffered for his sake in Scotland. Had he been able he would certainly have paid the sculptor better, for he [illegible] admired his work. At least, in the letter just quoted, [illegible] passage which would seem to contain praise of Lemoyne. "My bust is marvellous," says the writer, "and I hope he [illegible], and is much admired for its being singularly like."

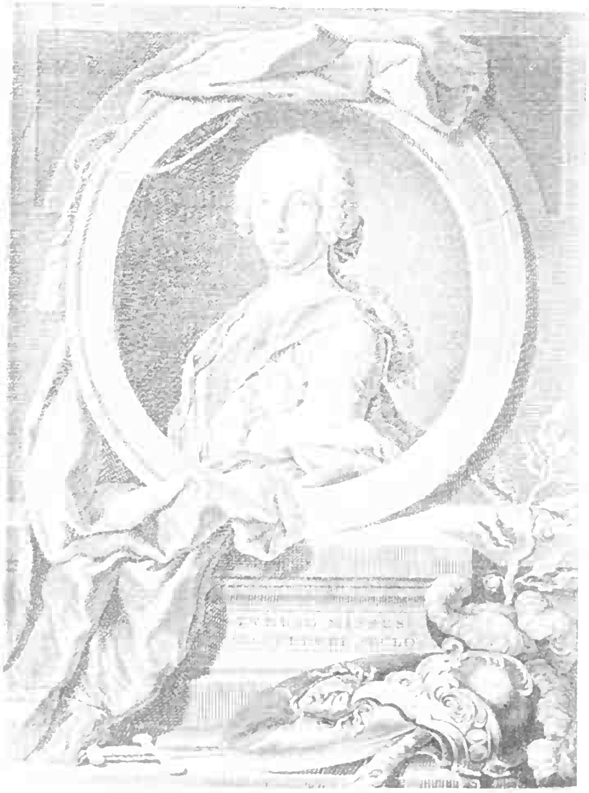
Of all the portraits of Charles [illegible] "the '45" [illegible] the most interesting is the engraving by Sir Robert Strange, [illegible]

Strange had an eventful [illegible]. Born in Orkney in 1721, [illegible] came to Edinburgh to seek his fortune, and was staying there when Charles Edward arrived to claim the throne of his ancestors. Owing to the entreaties—or, to be strictly correct, the commands—of his *amie*, Isabella Lumisden, the young engraver drew his sword on behalf of the Stuart cause. He served throughout the campaign of 1745, and on the eve of Culloden employed his graver in executing bank-notes wherewith to pay the Jacobite soldiers. On the overthrow of Charles Edward's arms, Strange had perforce to flee to the Continent; and there he lived for several years, studying art under various masters, and engraving pictures in numerous famous collections, private and public. He duly married the lady already mentioned, and his movements during his wanderings in Europe are elucidated by her letters. Princess of correspondents, her delightful missives not only tell of her husband's doings, but are also fascinating as showing the enthusiastic loyalty whereof Jacobite ladies were capable.

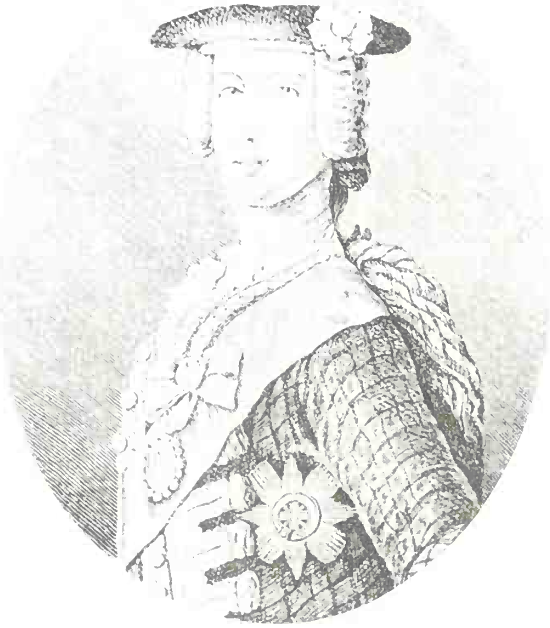
After some years of exile, Strange came to London, and though his share in "the '45" stood to his debit for a considerable time, he gradually overcame this handicap. He condemned the "stippling"



No. IX.—PRINCE CHARLES EDWARD FROM THE PORTRAIT BY LARGILLIERE IN THE NATIONAL PORTRAIT GALLERY

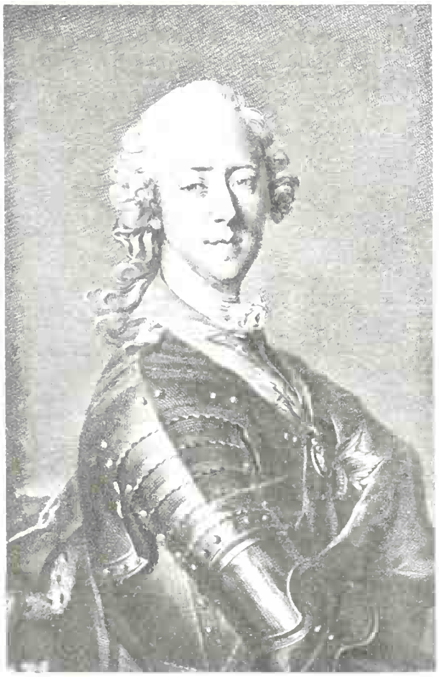


No. X.—PRINCE CHARLES EDWARD FROM AN ENGRAVING BY SIR ROBERT STRANGE and "dotting" of Bartolozzi, and turning ambitiously to pure line engraving, in which department he eventually came to be recognised as one of the first masters of his day. Becoming intimate with Benjamin West, he was introduced by him to George III., and that king, whose clemency towards Jacobites has often been [illegible] praised, appointed him royal engraver, and created him a knight. Lady Strange, who through all remained staunch to the Stuarts, looked somewhat askance on her husband's acceptance of these favours from the Hanoverian Court, yet she was of course immensely proud of the more purely artistic honours won by Sir Robert. These were many, and Horace Walpole, while excusing himself from including contemporaries in his work on engravers, says, "I cannot omit so capital a master as Mr. Strange, lest it should look like the partiality of flattery. When I have named him, I have mentioned the art at its highest period in Great Britain."



No. VI. PRINCE CHARLES EDWARD FROM AN ENGRAVING BY SIR ROBERT STRANGE

It was while staying in Edinburgh and just after joining the Jacobite army that Strange engraved the first of the two portraits shown here—that in which the Prince looks out of a window. This print was the first portrait from life to which the engraver set his hand, and its progress was keenly followed by many of the Jacobites. Nor was the compliment altogether unmerited, for though the [illegible] allegorical figures are far from admirable, the original face is not without fidelity of expression, being rendered with surprising boldness for a novice in the art of portraiture. The picture was considered an admirable likeness, and it is worth while [illegible] that a certain Dr. Burton, writing at the time to Bishop Forbes, of *Lyon in Mourning* fame, asked if he might get some [illegible] copies of the engraving, which he said to be very like. [illegible] Forbes ever got [illegible] impressions or not, but it would seem that comparatively few were printed, for the print is now of some considerable rarity. The British Museum does not possess a copy, but there is one in the Scottish National Portrait Gallery, and the present writer was lately pleasurably surprised to find a first-state impression in an old manor house in Wiltshire.

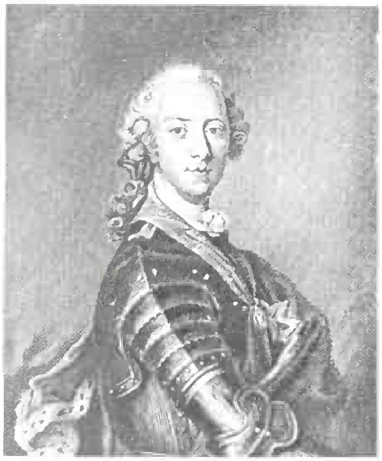


No. VII. PRINCE CHARLES EDWARD FROM AN ENGRAVING BY WILLE OF THE PORTRAIT BY L. TOCQUÉ

The history of the [illegible] engraving is [illegible]. It is [illegible]. It is not a very satisfactory production, the [illegible] being [illegible] harsh, and the modelling of the [illegible] a schoolboy's work. It may be a point to which Lady Strange [illegible] husband in 1750 [illegible] *L'Aimée* [illegible] which is the [illegible] engraved at the [illegible] which [illegible]. It is but small, and [illegible] its [illegible]. [illegible] of [illegible] and [illegible]. The [illegible] portrait [illegible] some [illegible] of [illegible] [illegible] but [illegible] a portrait [illegible] from [illegible]. It is [illegible] that [illegible] to [illegible] that [illegible] portrait sometimes gives a remarkably good [illegible] some other [illegible] the [illegible] of [illegible] the [illegible] portraits. [illegible] the [illegible] of Burns which was only a sketch from recollection, but which, as Catterson's portrait, nevertheless [illegible], is regarded as being liker the poet than is the well-known drawing by Nasmyth.

Having shown these portraits of the Prince as he appeared in 1745, it is well to turn again to documentary evidence, and to see to what extent the pictures corroborate or indicate what is known of Charles at this, the most eventful and important period of his career.

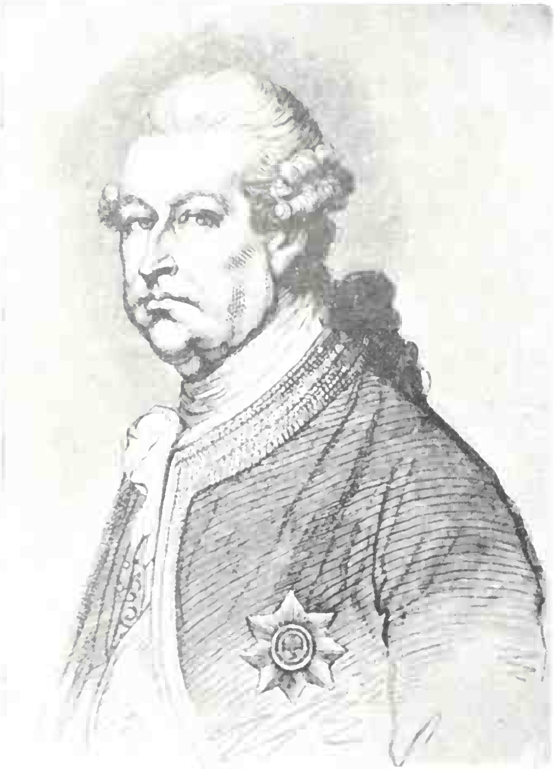
Strange shows a bright and attractive face, with an expression which undoubtedly tells of conversational gifts and personal charm. That Charles was handsome was allowed even by his enemies, while his manly beauty was of course loudly praised by his adherents, and has become proverbial. Among those who saw him in 1745, and recorded their impression of his appearance, may be mentioned Andrew Henderson and the Rev. John Home. The former—author of a history of the rising and also of lives of Cumberland and Dr. Archibald Cameron—speaks in particular of the Prince's beautiful eyes, while Home—remembered rather as the historian of "the '45" than by his once popular drama of *Douglas*—describes "the brave and [illegible] Charles" [illegible] by his lofty position [illegible]. Several other writers also speak of [illegible] tall athletic figure; and, in [illegible] *The Wanderer* (1752?) it is said that he "would run, fight, or leap with any man in the Highlands." Dealing, as he does, only [illegible], Strange is of no help in corroborating this [illegible], but it can scarcely be doubted that the praise was quite merited, for throughout his wanderings after Culloden Charles manifested a splendid hardiness which won the admiration of many of his followers during that sad time.



No. VIII.—PRINCE CHARLES EDWARD FROM AN ENGRAVING BY JOHNSTONE, SAID TO BE AFTER THE PORTRAIT BY LE TOCQUE

That Charles was capable of the most wonderful personal magnetism is only too well known. It was to a great extent by his capacity in that respect that he brought about the rising in his favour, and therefore the slight indication which Strange furnishes of that quality need scarcely be dwelt on. But it is interesting to note that, as regards another characteristic, the engraver clearly furnishes a sidelight. A Glasgow citizen—a Whig—recorded his impression of Charles's "princely aspect, its interest much heightened by the dejection which appeared in his pale, fair countenance, and downcast eye"; and, of the two prints by Strange shown here, the first is distinctly corroborative of this description, for among other things it portrays a pensive and languid air, and tells of the dreamer rather than the soldier.

It is rather a pity that the engraver missed the martial element in his sitter's character, for it is certain that Charles was personally brave, and was also a soldier of considerable ability. On at least one occasion—at Prestonpans—his officers had to restrain his ardour on the battlefield; and several of his followers—notably one John Rattray—writing of the campaign after all was over, testified to Charles's courage. The story that he played the coward at Culloden was unfortunately circulated by Sir Walter Scott, but is nevertheless quite unfounded. In 1826 Scott met Sir James Steuart Denham, a nephew of the



No. IX.—PRINCE CHARLES EDWARD FROM A SKETCH BY OZIAS HUMPHREY IN THE NATIONAL PORTRAIT GALLERY OF SCOTLAND

No. X.—PRINCE CHARLES EDWARD [illegible]
BY [illegible] SCOTTISH NATIONAL PORTRAIT GALLERY

Lord Elcho of the '45, and Dennistoun told the novelist that, according to Elcho, the Prince had refused to lead a final charge at Culloden. Scott entered this anecdote in his *Journal*, and thus it was propagated. But it happens that Elcho's own account of the '45—a document printed for the first time in 1907—contains no word to this effect, [illegible] held this story, Elcho would assuredly have had [illegible] for he had a strong personal dislike to Charles, whom he frequently refers to with asperity. Against this negative evidence, several writers who were actually at Culloden [illegible] Threipland, for instance, and Maxwell of Kirkconnell—speak of the Prince's bravery [illegible] [illegible] the day [illegible] that the [illegible] to [illegible]. With these [illegible] in some [illegible] should [illegible] the legend; and it may well be recalled that in a note by Wogan he himself speaks of the Prince's [illegible] not bravery. [illegible] so speaking, [illegible] recent writer on "The '45"—[illegible] who handles the subject from a soldier's point of view—speaks with enthusiasm of Charles's [illegible], and justly points out that, though [illegible] handicapped, he achieved far more than did any [illegible] invader of England before him.

Though Strange [illegible] to give us Charles the soldier and general, the aspect of the Prince [illegible] transmitted to canvas by Jean Louis Tocqué, or Le Tocqué. The painter—little known nowadays, but considerably esteemed by his contemporaries—was born in 1696 at Paris, and in the early years of his [illegible] career [illegible]. He became a member of the Paris Academy in 1734, and, soon after receiving this honour, he was invited by the Empress Elizabeth to Russia, where he painted a portrait of the Empress herself, now in Versailles—and met with general encouragement. At Copenhagen he also found much favour at this time, being engaged there to paint portraits of several of the Danish royal family. His [illegible] painted portraits [illegible] by [illegible] Paris, and the portrait of the Dauphin Louis, son of Louis XV., belonging to the Louvre.

Le Tocqué's portrait of Prince Charles Edward [illegible] have been painted at Paris in 1748, but the present [illegible] it [illegible] National [illegible] French Revolution [illegible] 1745 [illegible] London. [illegible] 1775 [illegible] spent most of his life in Paris [illegible] Great [illegible] the Scottish National Portrait Gallery. [illegible] original portrait.

Le Tocqué's [illegible] of Charles Edward's portraits [illegible] Charles [illegible] the Prince's [illegible] perhaps [illegible] and [illegible].

Charles was [illegible] Pompeo Batoni. [illegible] Romney [illegible] in 1776 [illegible] original is now in the Scottish National Portrait full, to which it was bequeathed—along with many other priceless relics—by the late W. L. Watson. It has been reproduced on several occasions, and by different mediums, and there is an engraving therefrom in the British Museum.

Humphrey's picture shows an angry and disappointed man, but the mouth is still firm and determined, and the whole aspect is not nearly so weary and old as that rendered by Batoni—an artist who is credited with having painted portraits of no fewer than twenty-two different European sovereigns. The exact date of the picture of Charles Edward is uncertain, but it is said to have been done in 1780—that is to say, when the sitter was sixty years of age. It is a splendid and powerful likeness, but the sidelight it affords on the Prince's character is not altogether pleasant. No doubt the painter rendered what he saw, as also did those who wrote of Charles in decline; but possibly, also, the adventurer's final stage has been criticised with undue severity. The nature of his boyish training should be borne in mind, and it should be remembered that he implicitly believed in the theory of Divine Right. Under these circumstances, was it not natural that, as years went by, and he saw his cherished dream fading further and further from any possibility of realisation, hope deferred should make his heart sick? Of course it is idle to apologise for his inability to bear disappointment; idle, also, to regret that, towards the end of his life, he changed so sadly from his early promise. Yet such apologies and regrets are almost inevitable, for Charles is one of whom it is difficult to think save with sympathy; and most still love to think of him, not as the battered exile depicted by Humphrey and Batoni, but as the pretty child of Gennari's picture, or as the romantic soldier who sat to Louis le Tocqué.

A concluding word is due on the subject of spurious likenesses of Charles Edward, for a good many such portraits have been thrust upon unwary people as representing the Prince, and even the National Portrait Gallery was once deceived. In 1898 it acquired, as a gift from Dr. Aldis Wright, an exquisite little bust by an unknown hand. It had come from Italy, and according to tradition depicted Charles in boyhood. Lately, however, the curators began to entertain suspicions; and, on enquiring acutely into the matter, they discovered that the head delineated was that of Gustavus III. of Sweden. The bust had deceived many authorities, notably Mr. Andrew Lang, who reproduced it in the Goupil edition of his memorable biography of the Prince. In the same book the author printed another spurious work—a portrait by Hans Huyssings, a Swedish painter—and in this step he was lately followed by Mr. W. C. Mackenzie, who, in a recent life of the Lord Lovat of 1745, printed the said picture as representing Charles Edward. It is not altogether surprising that both of these writers should have been misled, for their faith in the canvas was quite reasonable considering its history. At present in Lord Rosebery's collection at Dalmeny, the picture was long at Arlingham Court in Gloucestershire, the seat of a now extinct family named Yate. This family was strongly Jacobite by sympathy, and from generation to generation its members declared that Charles Edward had once been at Arlingham, and had presented his portrait on the occasion of his visit. It happens, however—as the Sobieski Stuarts point out in their work, *The Costumes of the Clans*—that a picture exactly similar is in existence, and is clearly dated 1725. At that time Charles was only five years old, and, as the canvas shows a boy well advanced in his teens, all thought of its representing the Stuart prince is absurd. But Mr. Lang and Mr. Mackenzie are not alone in having been led astray concerning alleged likenesses of Charles, for a picture at Cluny Castle in Inverness-shire has often been falsely said to depict the Prince, and, as such, was reproduced by Mr. Samuel Cowan in his *Royal House of Stuart*. This portrait shows a man of at least fifty, dressed in the style of Queen Anne's reign. It is from the brush of Rigaud, and, as that painter died when Charles was only twenty-three years of age, the absurdity of the aforesaid ascription is palpable.

Old - Lacquer

By

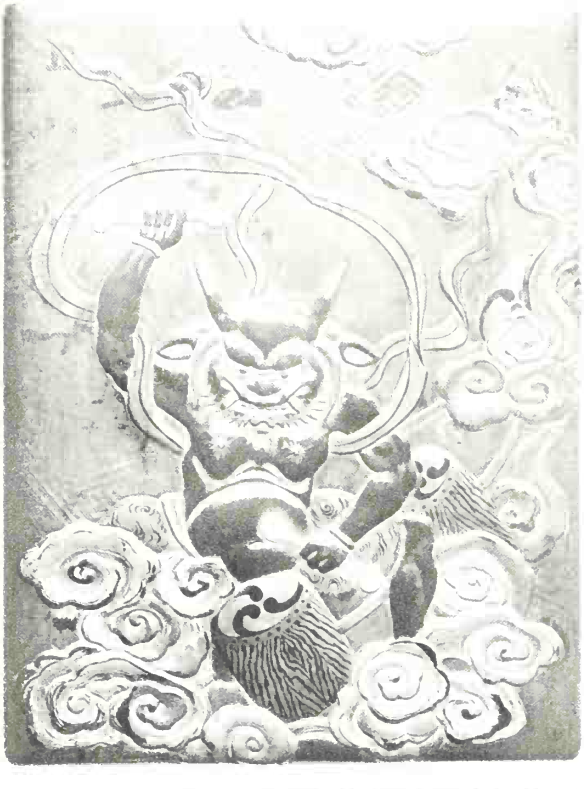
Egan - Mew

Some Japanese Examples (No. III.)

THE enormous diversity of subject and arrangement, of treatment and style, to be found among the work of Japanese artists in lacquer, encourages the collector in this branch of art towards an almost endless quest. Masterpieces are found far back in past ages, and yet such comparatively recent times as the eighteenth century and early nineteenth century are crowded with splendid examples, although the modern work has not the staying powers of the earlier productions.

Much has been written on the various classes of this universally admired production; but still, even the wisest of specialists among the collectors of Japanese lacquer find no small difficulty in completely understanding the symbolism and hidden meaning which lie behind the simplest decoration of these beautiful pieces. In this connection M. Henri Joly has said in effect that the vastness of the field embraced is really the best excuse for our limited knowledge—scenes from everyday life of the people, Shintoist or Buddhistic symbolism, episodes from the life of the Chinese poets or Japanese warriors, battle scenes from the history of both Japan and China, heroes of romance, folklore or theatrical plays, mythical animals, bustling sages and magicians of Taoist lore—all combine to form an inexhaustible store of subjects treated by the artist or the craftsman with such powerful realism or such suggestive simplicity as to command our complete admiration. But even if the realm on which the Japanese artist in lacquer has drawn throughout the ages be too deep and rapid for our Occidental minds to fathom or understand, we can at least appreciate and applaud. In this particular sphere and the art of [illegible] familiar knowledge may be [illegible] and a touch of vagueness in [illegible] comprehension of the artist's meaning but heightens our enjoyment and delight.

There is more complete [illegible] and brotherhood than can be attained by knowledge alone. The appeal of the artist to those of like temperament, who are the producers of universal [illegible]. Their imagination is [illegible] and [illegible] pleasure in

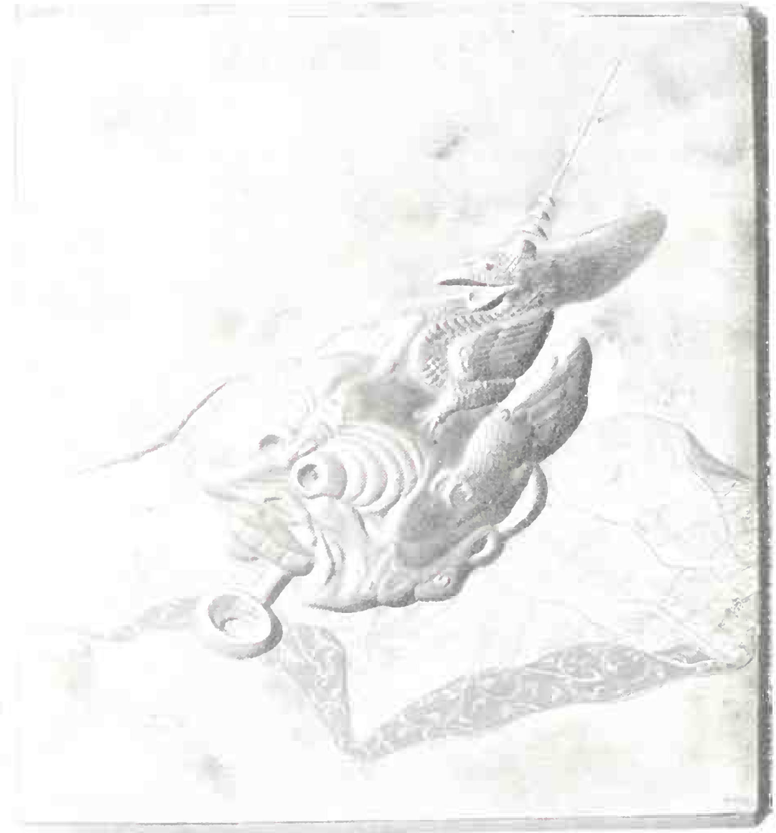


No. I.—COVER OF A WRITING-BOX (SUZURI). "THE GOD OF THUNDER" BEATING TWO DRUMS AMIDST THE CLOUDS. THE DRUMS BEAR THE TOKUGAWA CREST. THE INTERIOR IS NASHIJI LACQUER. BY [illegible], LATE 17TH CENTURY exist to-day in lacquerwork as in any other form of beauty, for in this day, at least, there are "no Frontiers" between the world of the artist and that of his admirer. How large and diverse is the field of [illegible] Japanese lacquer will perhaps be gathered even from the few photographs reproduced in these articles.

The examples shown in the present paper, for a [illegible] of which [illegible] the works in the fine collection of Mr. Arthur [illegible], F.S.A., whose enthusiasm, [illegible] and knowledge, and perhaps good fortune, have enabled him to bring together so splendid a collection of the most brilliant Japanese specimens. The figure which graces the title heading is distinct [illegible] from those which follow, as, save a [illegible], it is a [illegible] miniature. It is the mask of Daruma, and is one of the many representations in lacquer and ivory of Daruma, which have delighted the Japanese. This sage had [illegible] his legs [illegible]. He is [illegible] and without his [illegible] by having [illegible]. He is often treated humorously by the Japanese artists.

Illustration No. ii. shows an early and important piece—the cover of a writing-box—on which the god of Thunder appears in raised brown bronze lacquer and black and gold lacquer. This is the work of Ritsuo, who was fond, like many other artists, of showing this particular god Raken in action. There are many legends connected with him and his peculiar tastes, and although he appears horrific, he became involved in many comic situations. Another of Ritsuo's remarkable pieces follows. This is in the form of the mask worn by a famous warrior. It is laid on a sheet of decorated mother-of-pearl, and forms the lid of a writing-box.

The illustrations Nos. iii. and iv. show the outside and inner part of a box decorated by Korin with the boldness, simplicity, and strength for which he is justly admired. The extraordinarily clever figure on horseback is that of an armed Japanese Joan of Arc (Tomoye Gozen) going out to battle. It is brilliant with deep gold lacquers, and jewelled with mother-of-pearl. In a totally different manner is the next piece, which gives a drawing on faience by Korin set in lacquer by Haritsu. There is a poem hereon written which tells of the advancement of literature steadily civilizing the

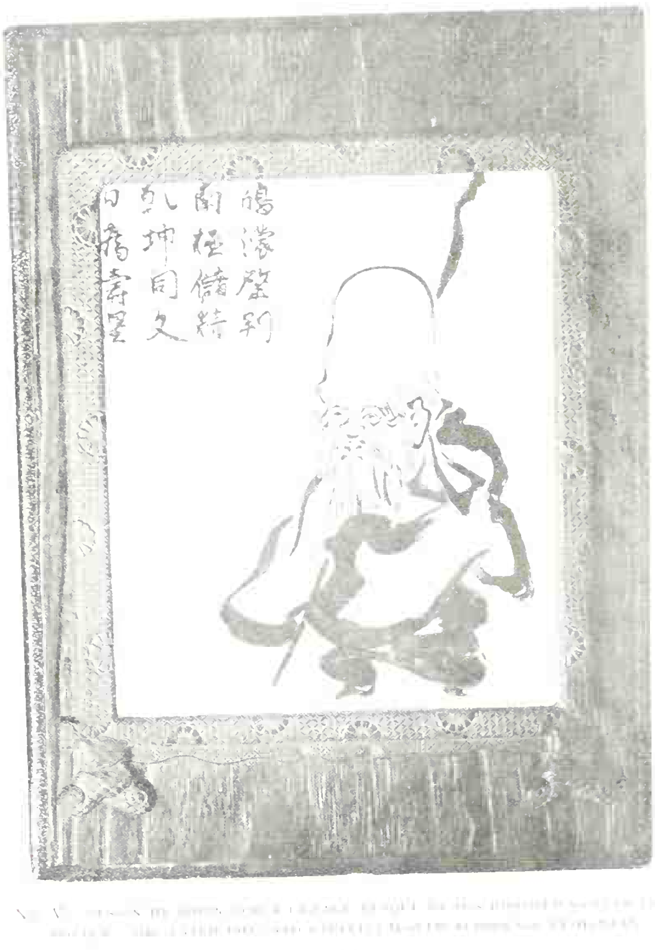


No. II.—THE MASK OF [illegible], THE FAMOUS WARRIOR, BY RITSUO. GOLD LACQUER GROUND, WITH SHEET OF MOTHER-OF-PEARL PARTLY LACQUERED, ON WHICH LIES THE HELMET MASK IN VARIOUS RAISED LACQUERS AND INLAY

No. III.—[illegible]

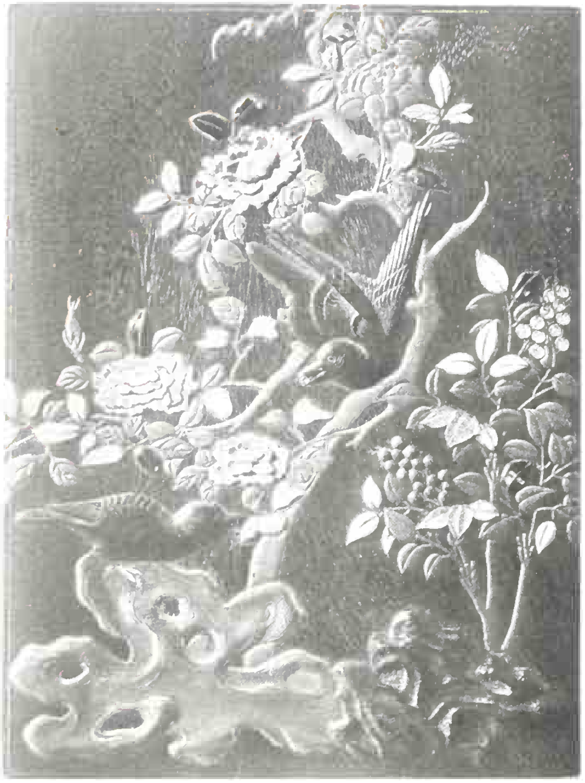
No. IV.—[illegible]

sacrifice and they continued to [illegible] in position, but not exactly followed on Tokugawa. The old man in the drawing is that of a mystic figure about whom the following rather strange but interesting story is told:—"During the time of Emperor Chi-Ning (1050-1080) of the Sung dynasty of China, there was an old man living in the capital city whose height was only 3 feet; half of that was head, the rest body and legs. His eyes were bright and clear, and he had a long flowing beard. He did not wear rich garments; his clothing was made entirely of coarse material. He wandered about the city

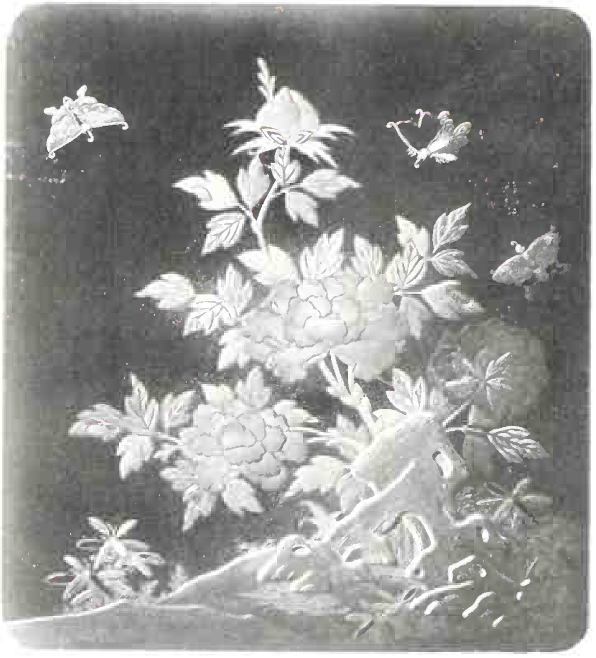


No. V.—[illegible]

[illegible]



No. VI.—WRITING-BOX BY HANZAN, PUPIL OF RITSUO

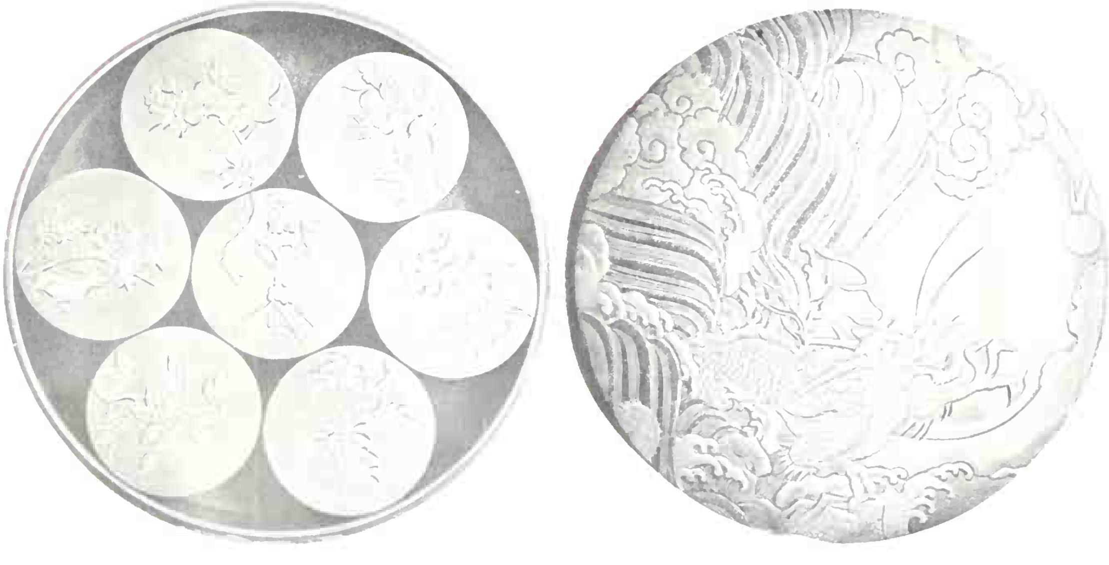


No. VII.—WRITING-BOX BY KAJIKAWA I.
A SEVENTEENTH-CENTURY EXAMPLE

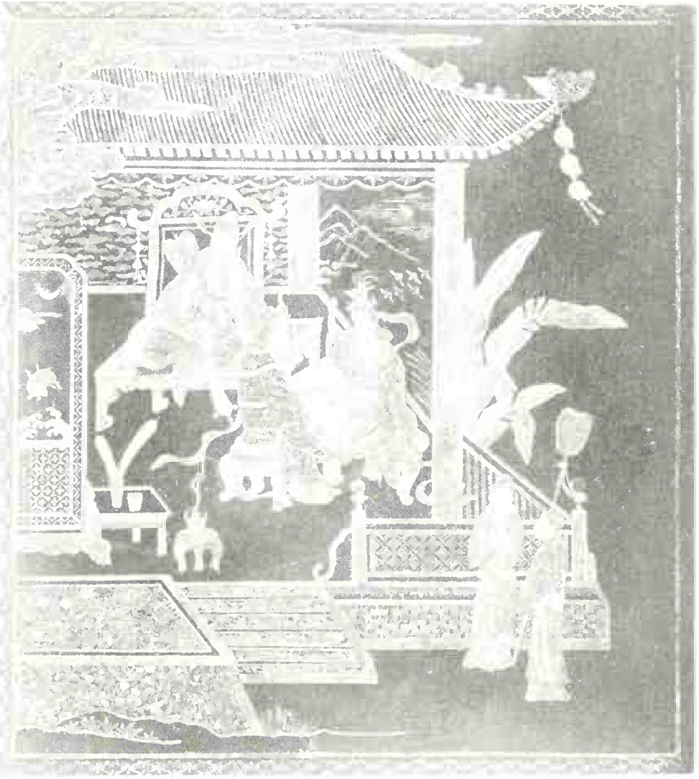
moment disappeared, a soft wind blew, and there was a pale light as if a single cloud were floating across the sky. Then the Emperor knew that his guest was the incarnation of the South polar star, the spirit of good fortune. He painted the likeness of his strange visitor, and on the picture wrote a verse, the meaning of which is—

> "'He had often seen the Huang-ho running clear;
> But when I asked his age he disappeared.'

The Huang-ho is famed for its turbidity, and has not been seen to run clear for thousands of years. Still the old man said he had often seen it running clear, therefore the meaning of his speech was that his age was infinite."



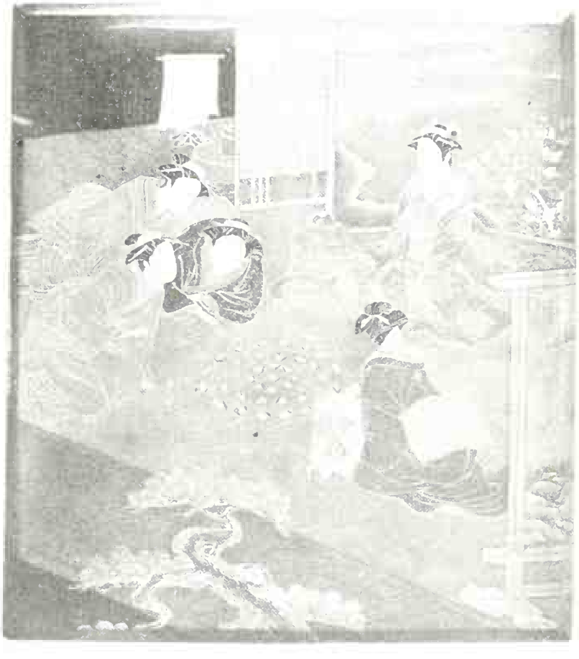
No. VIII.—CAKE-BOX OF THE SEVENTEENTH CENTURY, IN GOLD LACQUER



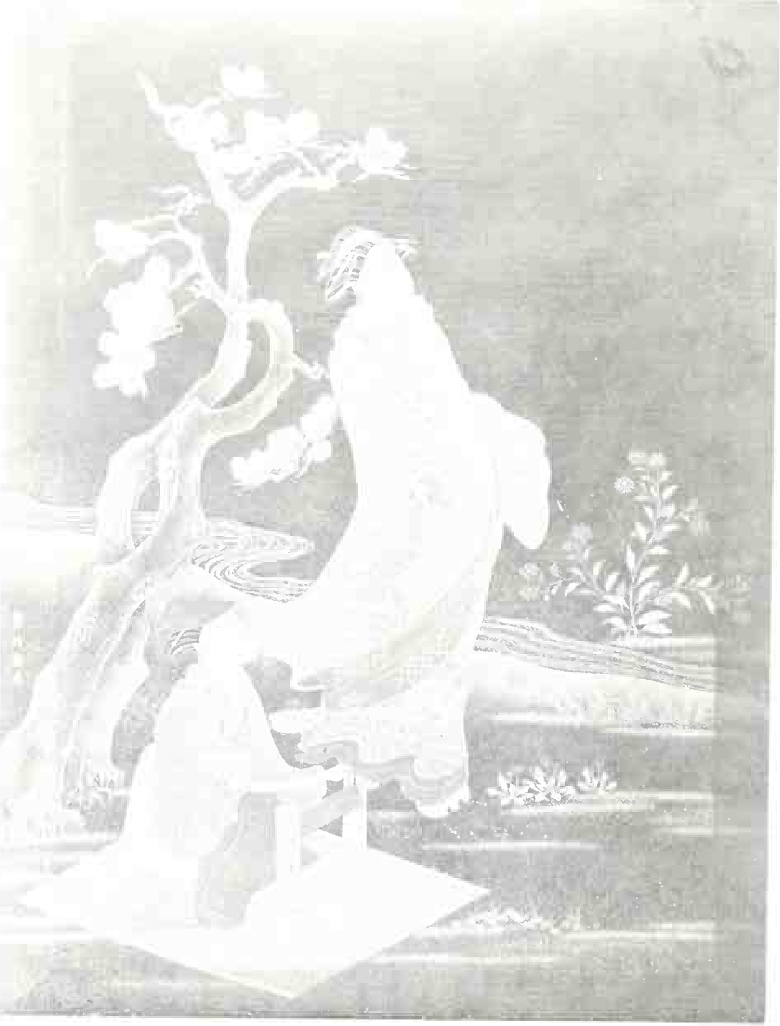
No. IX.—A WRITING-BOX OF [illegible] WORK OF THE XVIIITH CENTURY, SHOWING A CHINESE COURT INTERIOR

The work of Hanzan is again seen in the next illustration—a writing-box—which shows the grain of the wood and every possible kind of inlay, from simple carved ivory to the painted beaks of birds, which form many of the leaves in the design. The result is one of gorgeous colouring and delicate detail; it may be taken as a typical example of this class of lacquer in eighteenth-century Japan. The writing-box which follows it belongs to a rather earlier period, and gives a beautiful design of the mallow-rose and butterfly in the manner of [illegible]. A common [illegible] of the early work displayed little [illegible] pattern line, with the [illegible]. These are in gold lacquer [illegible] mostly large dishes of great beauty and durability, however, [illegible] as [illegible] and [illegible] the ultimate date of [illegible]. The [illegible] was [illegible] some [illegible] ago.

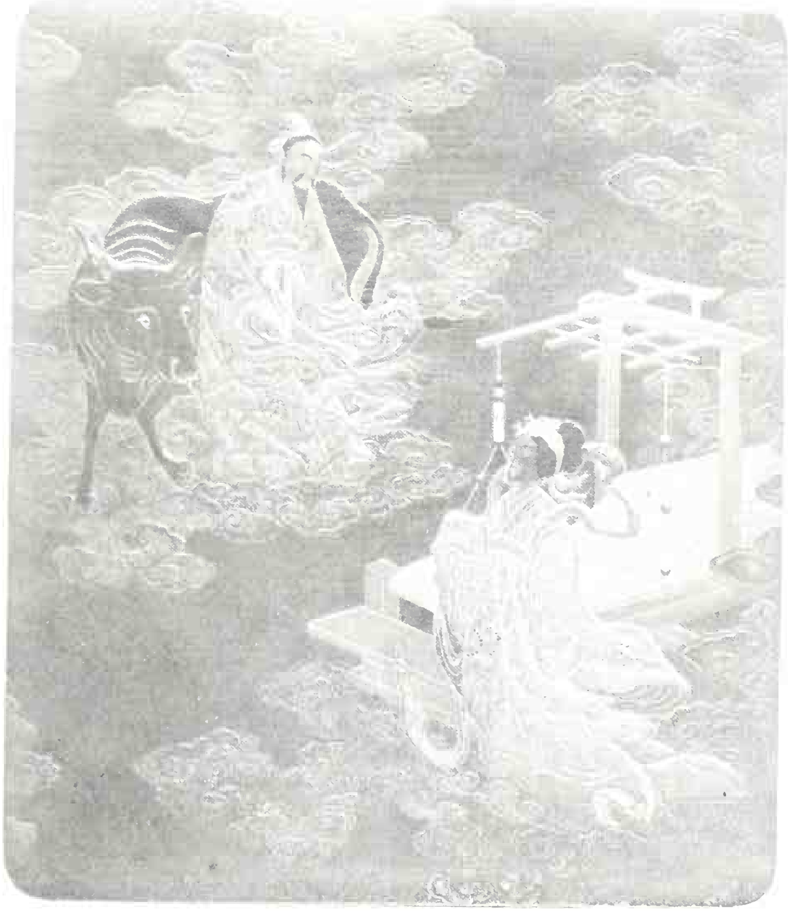
The [illegible] Japanese in general [illegible] of [illegible] Chinese [illegible] in these [illegible] of the [illegible] in [illegible] the [illegible]. Nos. [illegible] and [illegible] show [illegible] of the Chinese [illegible]. The first of these [illegible]



No. X.—TOGIDASHI LACQUER BOX OF THE 18TH CENTURY, SHOWING LADIES PLAYING THE SHELL GAME, BY [illegible]



No. XI.—A LATE EIGHTEENTH-CENTURY EXAMPLE BY A SHUNSHO. AFTER A PRINT OR DRAWING BY KUBO SHUNMAN, WHO WORKED 1780-1820



No. XII.—THE LEGEND OF TANABATA-SAMA, THE WEAVING LADY OF THE MILKY WAY, AND HER HUSBAND HIKOBOSHI. THE EXTERIOR OF A WRITING BOX BY THE FIRST SHIOMI

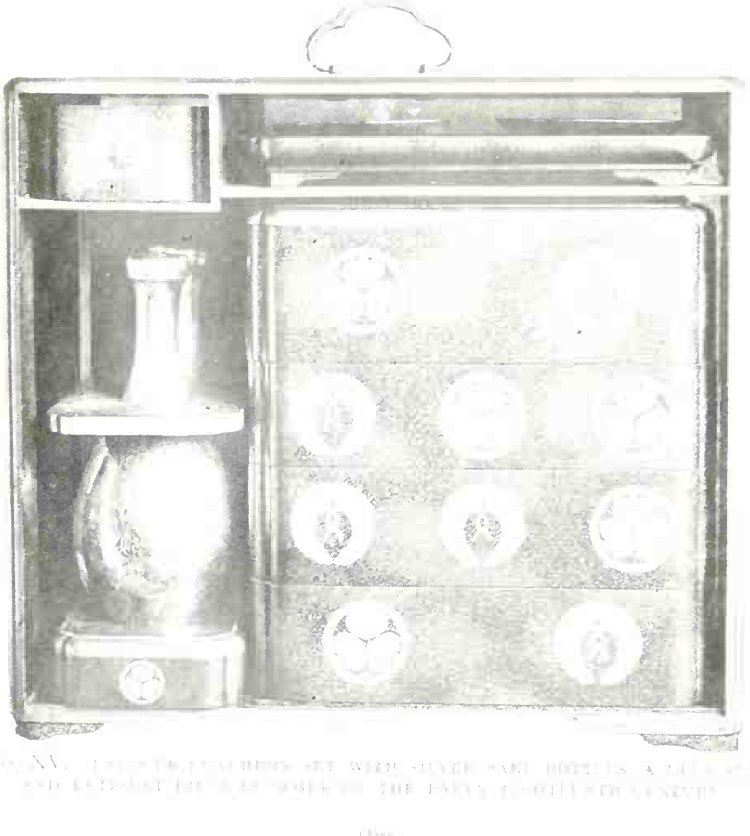
BURLINGAME
PUBLIC
LIB.

No. XIII. [illegible]

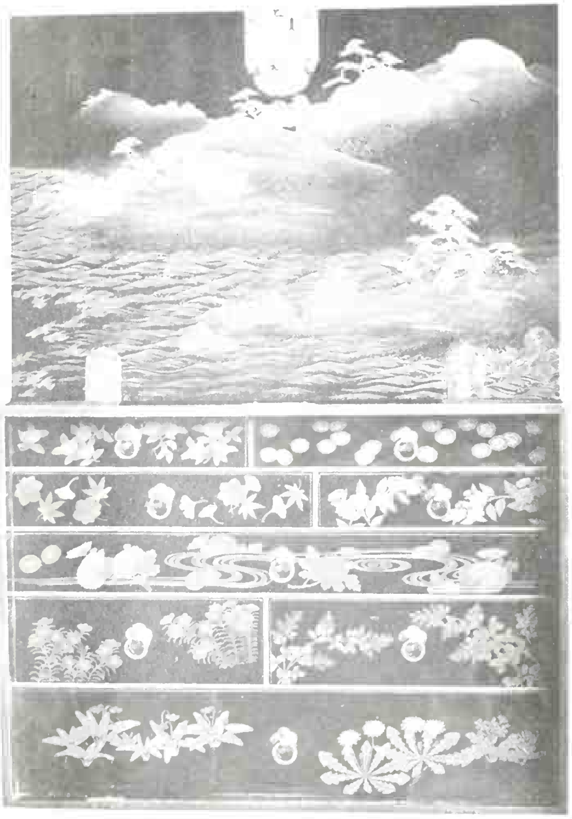
No. XIV. [illegible]

members of the Chinese royal family at play, and [illegible] all the [illegible] belong to the [illegible] nation. The other [illegible] by [illegible] and [illegible] delightfully perhaps is this shown in the accompanying figure [illegible] piece called "The Shell Game," and in the elaborate and technique [illegible] of the heavenly [illegible] called "The Romance of the Milky Way" [illegible] on [illegible] of the [illegible] of the eighteenth century, Shiozai Masanari or Masanari. His [illegible]

[illegible] and [illegible] [illegible]



No. XV. [illegible] SET WITH SILVER SAKE BOTTLES [illegible] AND [illegible] THE EARLY EIGHTEENTH CENTURY



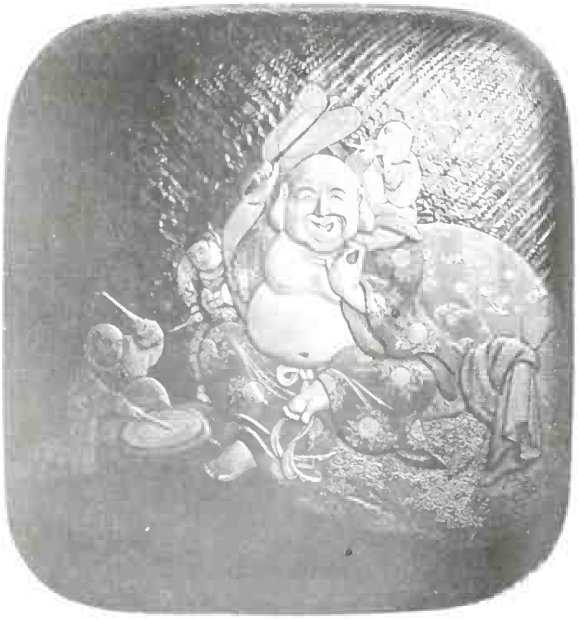
NO. XVI.—A CABINET BY KOAMI, WITH DECORATIONS OF FLOWERS ON TOP, FRONT, AND SIDES

handsome peasant lad pass by, leading an ox, and she fell in love with him. Her august father, divining her secret wish, gave her the youth for a husband. But the wedded lovers became too fond of each other, and neglected their duty to the god of the firmament; the sound of the shuttle was no longer heard, and the ox wandered, unheeded, over the plains of Heaven. Therefore the great god was displeased, and he separated the pair. They were sentenced to live thereafter apart, with the Celestial River between them; but it was permitted them to see each other once a year, on the seventh night of the seventh moon. On that night—providing the sky be clear—the birds of heaven make, with their bodies and wings, a bridge over the stream; and by means of that bridge the lovers can meet. But if it rain, the River of Heaven rises, and becomes so wide that the bridge cannot be formed. So the husband and wife cannot always meet, even on the seventh night of the seventh month; it may happen, by reason of bad weather, that they cannot meet for three or four years at a time. But their love remains immortally young and eternally patient; and they continue to fulfil their respective duties each day without fault, and happy in their hope of being able to meet on the seventh night of the seventh month."

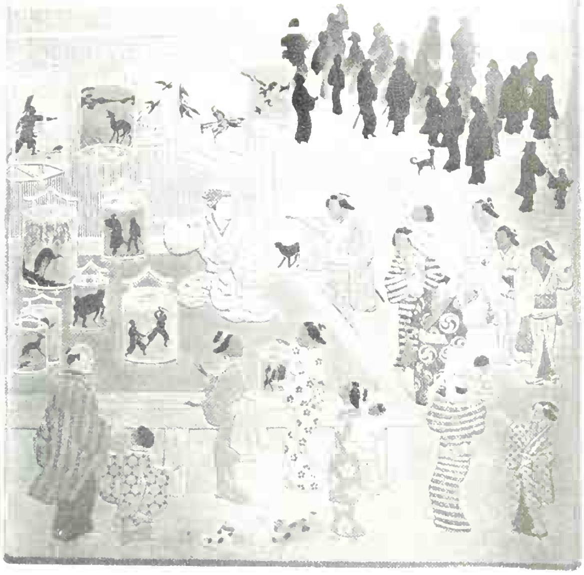
There is certainly something of Chinese feeling in this example of Shiomi's work, but in the next photograph one sees the freedom and lightness of purely Japanese style in a perfectly independent way. This is a little scene from life of the time. A lady is seen ejecting Indian ink from her mouth on to the wall of her lover's house. The words she thus writes form the phrase "Silent Love," with what intent one may guess, but shall not know.

No. xiv. shows a lovely design from the master hand of Korin, who here uses a raised decoration of lead and pearl and lacquer on a ground of plaited bamboo. Such expressions of beauty appear to come easily to many of the early Japanese lacquerers, and are perfectly satisfying and delightful at all times and in all moods. The luncheon set which follows is, in a very different way, an equally interesting example of native skill. It is in black lacquer, with raised gold crests. These are the *Aoi* and the *Fuji*—the wistaria and the hollyhock. Such crests, of course, show that the piece was made for a member of the well-known families who use these devices. The bottles for sake are of silver decorated with delicate scrollwork and the abovementioned crests. The whole piece shows Japanese lacquer-work of the eighteenth century in its most reticent, brilliant, and perfect style.

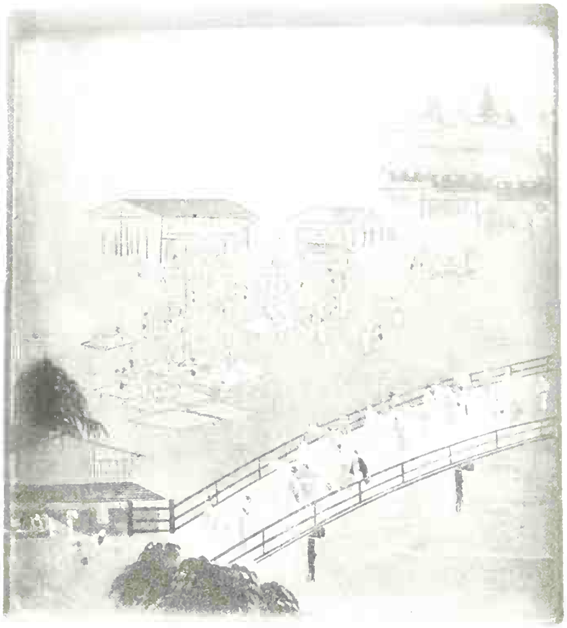
The illustration No. xvi. gives one of the many



NO. XVII.—ESCRITOIRE DECORATED BY HONAMI KOYETSU, WITH SLATE AND BRONZE WATER BOTTLE IN THE SHAPE OF DAIKOKU OR HOTEI, GOD OF CONTENTMENT. EARLY SEVENTEENTH CENTURY



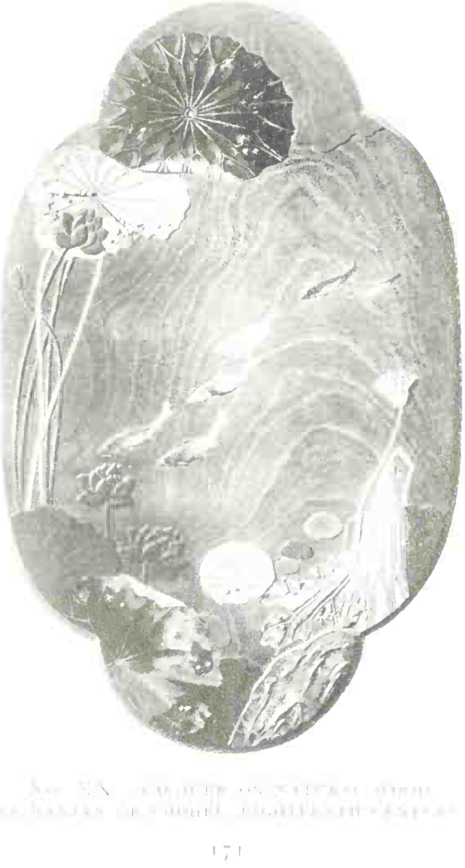
No. XVIII.—LID OF BOX. GOLD AND TOGIDASHI BY [illegible]. NINETEENTH CENTURY



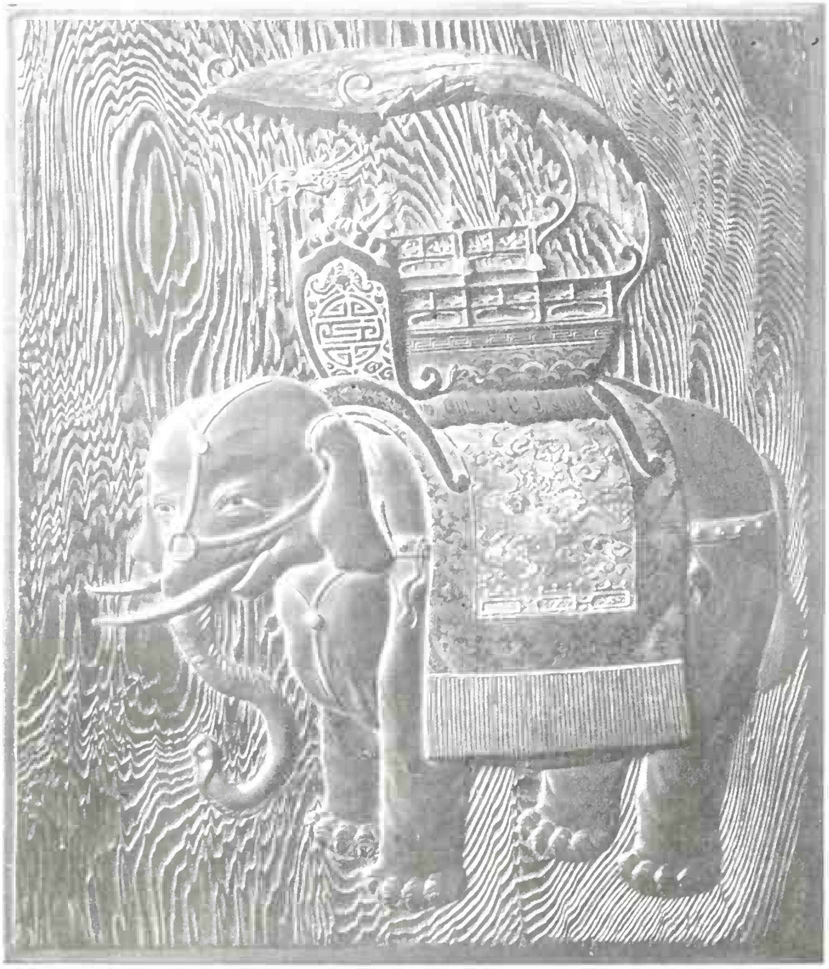
No. XIX.—INTERIOR OF THE SAME BOX

cabinets of about 1750 which are now so greatly sought after. The front of the drawers are togidashi lac. Each side, top, cover, and door are elaborately decorated with beautiful designs, explained in the descriptions written on them as "hunting in the fields," "mingled breezes and scent of flowers," or "Dawn, village of Fushimi." Such an example is of constant interest, each piece of work being in itself an unending pleasure to the eye and of import to the mind which is attuned to Oriental beauty.

The ever-welcome god Hotei—the bringer of contentment and gifts to both the Chinese and Japanese—appears without and within the next writing-box. It is the fine work of Honami Koyetsu, perfect in every detail, and produced [illegible]. Nos. xviii. and xix. show the exterior and interior of a box in what may be called the most successful of the modern manner. The arrangements of the figures, and of high lights and shadows, the finish and dexterity in the design are perfectly typical all-but, of course, for the collector there is little of that broad simplicity which delights the eye in the earlier work. [illegible] which have often been characteristic [illegible] of the changes of [illegible] the artists may be seen in the examples Nos. xx. and xxi. The [illegible] and splendid [illegible] superimposed [illegible] and [illegible] upon a [illegible] wood [illegible] so as to display the [illegible] of their [illegible] and [illegible] part of the highly decorative [illegible]. However in the [illegible] eighteenth century, [illegible] other masters [illegible] this particular form in the art and [illegible] to its natural perfection.

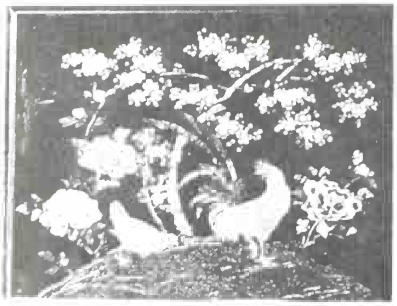


No. XX.—[illegible] OF [illegible]. EIGHTEENTH CENTURY



No. XXI.—A [illegible], "THE ROYAL ELEPHANT OF INDIA" ON NATURAL WOOD IN VARIOUS RAISED LACQUERS. BY RITSUO. LATE SEVENTEENTH CENTURY

The tailpiece (No. XXII.) shows a panel of early eighteenth-century inlay in coloured mother-of-pearl. It is the front of a cabinet which belonged for some generations to Englishmen resident in China. But it is undoubtedly of Japanese workmanship, and would be no less admired on that account by the connoisseurs of the Forbidden City. For both China and Japan have, amid many troubles, been enabled to enjoy the arts of their gifted neighbours.



No. XXII.—A LACQUER CABINET OF THE EIGHTEENTH CENTURY LONG A PRIZED POSSESSION IN A CHINESE HOUSEHOLD

Clocks & Watches.

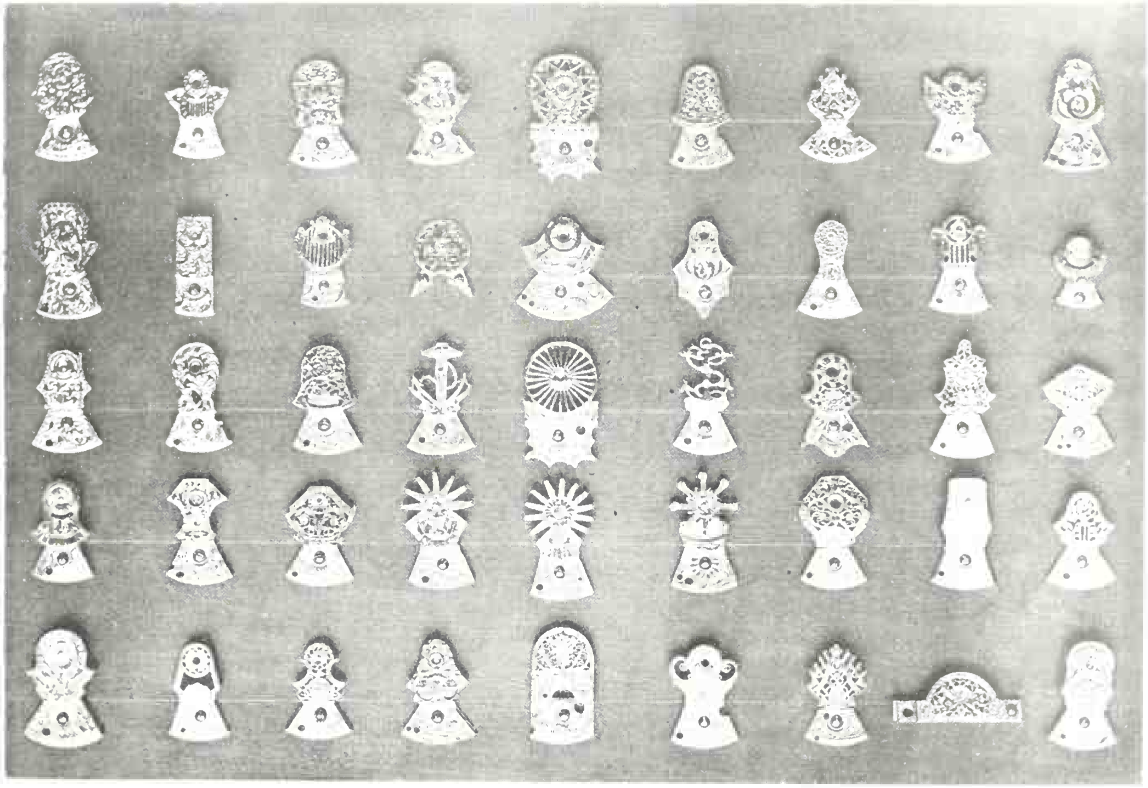
Old Verge Watch-cocks Part II.

By Dudley C. Falcke

In The Connoisseur Magazine for January, 1910, I gave a general account of a collection of verge cocks. I propose in the present article to give a more detailed description of the several classes and particular specimens which may help the collector in his search for the rarer kinds.

In the previous article I enumerated the classes under separate headings, and it will be useful, for the purpose of reference, to repeat the list here, and to refer to them in their order, merely adding that I have added to the classes, and changed the order of the earlier list:—

1. Ordinary engraved.
2. Ordinary carved.
3. Engraved with birds.
4. Carved with birds.



No. I.—OLD VERGE WATCH-COCKS ECCENTRIC PATTERNS

5. Engraved heads.
6. Carved heads.
7. Symmetrical and geometric patterns.
8. Eccentric patterns.
9. Unusual patterns.
10. Chased work.
11. Animals (other than birds).
12. Incurved patterns (resembling iron work).
13. Open-work edges.
14. Flamboyant.
15. Foreign ones.
16. Round, with an arm each side, but no foot.
17. Open-work feet.
18. Large ones with open-work feet and wings.
19. Engraved initials and names.
20. Initials worked in the pattern.
21. Exceptionally rare figured ones.
22. Silver, English.
23. Silver, foreign.
24. Enamelled.

The first seven classes speak for themselves, and need no description. Among the heads there are some in profile at the base of the cock, not common; and other busts that fill a large portion of the entire cock. The latter will be referred to under class 21—exceptionally rare figured ones.

No. 8.—Eccentric patterns.

This is an interesting class, but difficult to describe; the specimens are of every shape except normal. There are shields with heavy serrated feet; circular ones with different feet; some have pointed feet; others are shaped like a sun with varying number of rays, or take the [illegible] shape of a tombstone. Some have the lower part of the head circular, whilst the top is pyramidal or three-sided; there are also lyres and vases. The most curious, and I do not know in what terms to describe the [illegible]. (See No. iii.)

No. 9.—Unusual patterns.

The collector will have noticed that, although two cocks are rarely of exactly the same pattern, there is a general sort of family likeness in many of them. Remembering this, he will find many not included in the eccentric class, differing completely from the usual design, or, as I have termed it, family likeness. These all follow the usual form of round head with foot. I cannot describe many of them, but one has a design of lattice work on both head and foot; another resembles a sun with very fine rays [illegible] at the base of the head; one is like a pillar, a pattern so unusual that it may be of foreign origin; another is engraved, but unpierced. In this class the collector should try to obtain specimens of the ordinary brass cast before piercing (No. ii., top centre), and also one pierced, but not yet engraved or gilt (No. ii., top left). It would be a useful object-lesson showing the various stages from the crude metal to a work of art.

No. 10.—Chased work as distinguished from carved work.

The chasing here is generally in reserved panels at the base of the head, and is raised above the groundwork. These panels contain birds, serpents, bunches of grapes, a cornucopia, a sheaf of corn, an hour-glass and scythe, flowers, and other subjects. One curious cock displays the sun, a crescent moon with face, and seven stars apparently all shining at the same time, "herein working a miracle in Nature."

No. 11.—Animals, excluding birds and serpents which are common. Squirrels and lions are scarce, but pigs, tortoises, deer, horses, goats, dolphins, rabbits, and dogs are rare.

In this class there is one with two dogs, so finely chiselled and finished that it will bear comparison with fine work of the sixteenth century. The cock itself, in form, comes in class 16; that is, it has an arm on each side to attach it to the plate, but no foot.

No. 12, incurved patterns, needs no description. These are of delicate workmanship, resembling wrought-iron work.

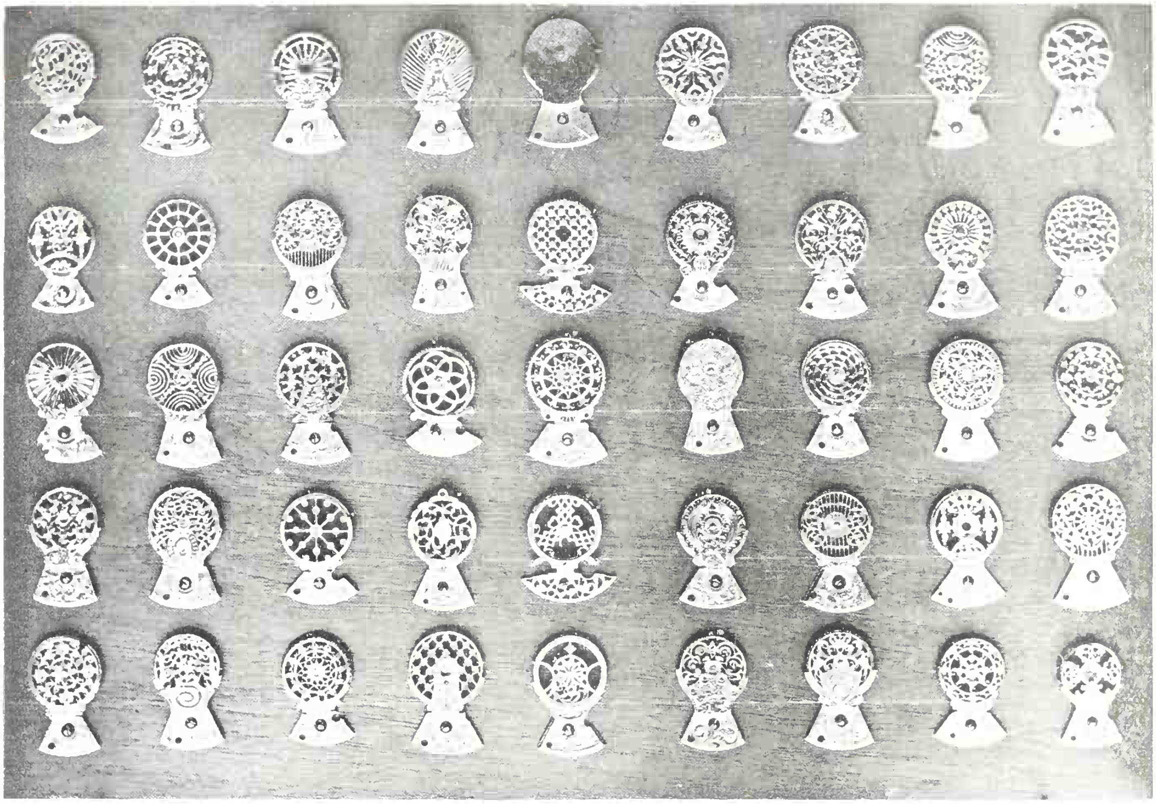
No. 13, open-work edges, comprises those having a delicate lace or open work round the head, but they appear to be somewhat coarser than those of the other classes.

No. 14.—Flamboyant.

I have, on consideration, put these into a separate class, not because they are rare, but because they have a distinct pattern of their own; the term "flamboyant" perhaps describes it best. They are, moreover, very carefully carved and finely finished.

No. 15.—Foreign ones.

These are generally round or oval, and are known as "bridges." They are lighter than the English cock, and delicately pierced. The finest specimens of the Louis XV. and Louis XVI. period are of most beautiful workmanship. Naturally these are rarely met with, because they remain in their places in the watch itself, and the finest watches go into collections. Occasionally, but rarely, these foreign specimens are found with head and foot like the English cock; they are easily distinguished, being lighter, and the gilt is of a redder tinge than those of English make. Eccentric shapes are also found among them, others pierced with initials, and even whole names. I shall have occasion to refer to these later. The collector will find it advisable to pick up the plates of foreign watches when completely pierced. In this state they are in every way equal to the "bridge." It is not easy to find completely pierced English brass plates;



No. II.—OLD VERGE WATCH-COCKS FANCIFUL PATTERNS

they occur more often in silver. One of my foreign plates is signed by the world-famed maker Breguet, Paris. It was made still more interesting when I was informed by a competent authority that this was a Swiss forgery, because Breguet never made watches with a pierced plate. A very fine collection may be studied in the Musée des Art Décoratifs at the Louvre in Paris.

No. 16.—Round, with an arm each side, but no foot.

This came as a surprise to me, for I had handled probably twenty thousand verge cocks before I discovered it. It may well have been that I had occasionally met with one, and classed it as foreign, in spite of the fact that I possessed an enigmatic pierced plate with two narrow slits at the side, but no place for the foot. But one day I received a box containing one hundred of them, and only then did I recognise the use of my plate. I am of opinion that they were made chiefly for the Dutch market. I have seen a watch containing such a cock with three cases, and a face painted with a Dutch scene, signed "D. Nevren, London."

No. III.—ENAMEL WATCH-FACE BY [illegible], PARIS

Lately I have met with stray specimens, but have never found them in any quantity like the first lot. Rare specimens have an old man's face with a remarkably developed cranium, a long pointed beard, two scythes, and an hour-glass surmounted by a crown. Another has an endless serpent and winged hour-glass, an emblem of eternity. The piercing is, as a rule, finer than in the ordinary English cocks. I have already described the exceptionally fine specimen with dogs. Pendulum watches also have this form of cocks.

No. 17.—Open-work feet.

The collector will remember that these commenced about 1700, and the longer the curve of the foot the nearer they approach to this date. Of the same date as the preceding.

No. 18.—Large ones with open-work feet and wings.

These measure one and a half inches in length, and about the same in the curve of the foot; they, like their earlier confrères of 1685, have very small waists, and, with the wings sometimes in the shape of birds' heads, look very handsome. These date before jewelling: at least I have never met with jewelled work on this class, which collectors will remember commenced in 1704. Mr. J. H. Muir has pointed out to me that these early ones all have balanced designs, a process which was more expensive than the free-hand designs which came later. Among these appear cocks from pendulum watches with half-solid heads. I do not know whether they were made by various watchmakers, but I have met with several bearing the name of William Gib, of Rotterdam. Included in this class is the Birmingham forgery referred to in my former article. It is badly cast and badly gilt, and yet the watchmaker from whom I bought it told me he had bought several at the same time and was deceived by them. Perhaps this want of discernment accounts for the long neglect of, and lack of appreciation for, the originals. These forgeries have not even the pivot hole at the back. Whilst dealing with this class, I am reminded that, when searching for some antique necklace for a friend, the sight of two very badly silvered ones gave me the first idea of forming a collection.

No. 19.—Engraved initials and names.

These call for no remark; they are somewhat rare.

No. 20.—Initials worked in the pattern.

These are of greater interest, and rarer. Some of the foreign "bridges" have complete names on them. I have no doubt that these are the names or initials of the manufacturers, but in English watches they are more likely to be the names of the owners.

No. 21.—Exceptionally large-footed ones.

I have before alluded to their scarcity. It is interesting to observe that the collector makes his [illegible], and with every addition [illegible] to the series that particular indescribable [illegible] putting "feeling" as [illegible] [illegible] expression that the [illegible] had nothing of, and that is "caviare to the general."

Last come the smallest and ugly ones of 1788, [illegible] the movement, that is before it was found more [illegible] to make the foot follow the curve of the plate. Of these I have eighteen with pierced initials. [illegible] to give a somewhat fuller description of the [illegible], whereby the collector in his [illegible] what [illegible] would call an interesting "lot." One thing has impressed me, that in [illegible] when the taste had become [illegible] to be common in [illegible] chain, and to [illegible] place [illegible] seems to have [illegible] the present [illegible].

[illegible] with an open book, a [illegible] closely, a [illegible] of "Time" with his [illegible], Prince of Wales feathers, Britannia, [illegible] of the [illegible], a [illegible] of warriors with helmets, a bull baiting, a dog attacking a serpent, one jewelled in marcasite, a boy playing on a pipe; a fox-hunt with four dogs, the quarry, and a youth blowing a horn; a figure of Peace with a beehive and war trophies, a harlequin, a siren, a recumbent shepherd with crook, a boy astride a barrel holding a cup, two dolphins harpooned, rats nibbling at a vine, Nelson with one arm and a ship, a crest with lion rampant; the emblems of a Master Mason, the emblems of a tiler, a royal arch, a fellow craft, and others; a farmyard with house, pump, farmer (scythe on shoulder) smoking a pipe, pigs feeding from a trough, a cow, rake, fork, gate and palings with bricked path leading to the homestead; a horseman with drawn sword; several Royal Arms with motto "Honi soit qui mal y pense," and the initials G.R.; one similar with the addition of an elephant bearing a houdah, a large hand pointing; a mask in profile, different from a head in profile at the base of the cock; a woman playing the harp; a farmhouse, cattle and byre; Prince of Wales' feathers, with motto "Ich Dien"; a sportsman, with dog, bringing down a bird; a bust of a student smoking a pipe; and, probably the rarest of all, busts inscribed with the names of Nelson, Wellington, Blucher, and Lord Howe; a bust inscribed "Peace and Plenty"; the American eagle with motto "E pluribus unum"; a coat of arms and bust with motto "Justicia virtutum regina," and others.

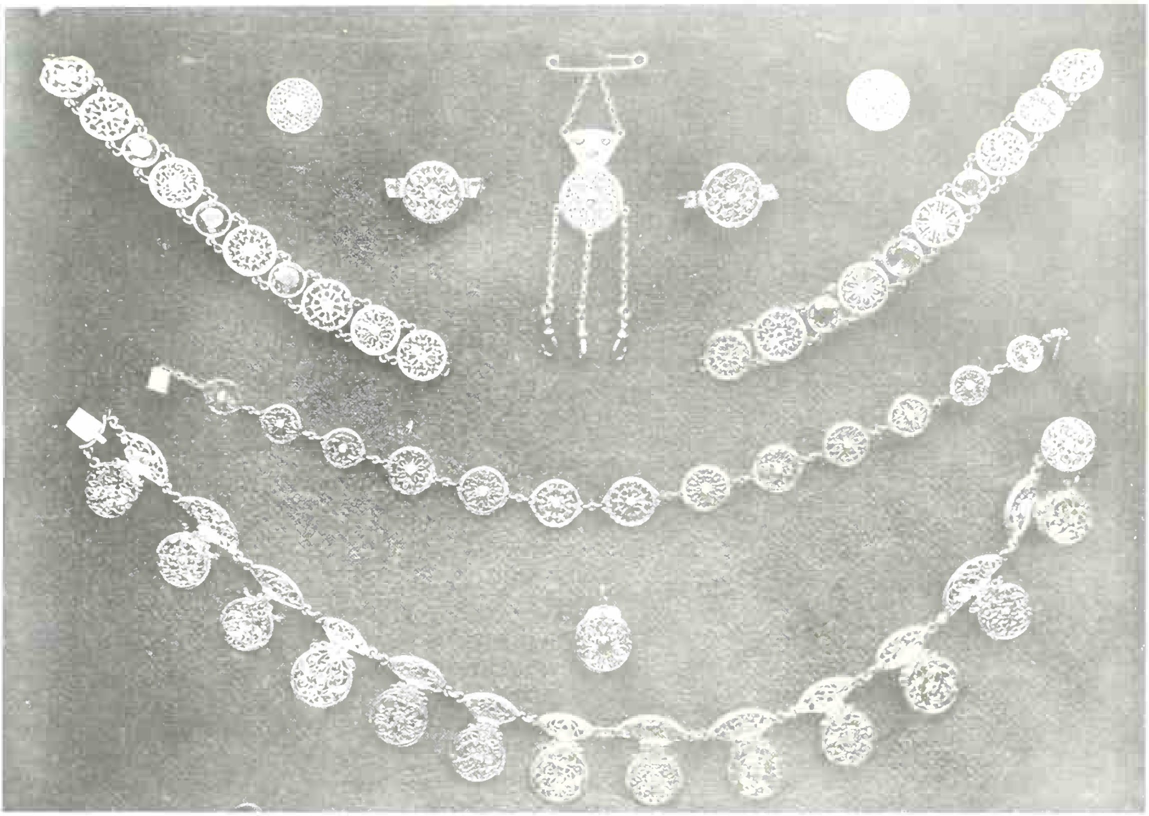
Nos. 22 and 23.—Silver.

There is no doubt that these are very rare, and always have been. There is little to remark about them; they are found in similar patterns to those made in brass, and do not appear to be superior in workmanship; but there are rare ones even among this rare class, *primus inter pares*, such being those covered with a coloured glass with bevelled edges, all of an early type; one partly silver and partly brass, one silver-gilt with the wings in the form of a bird's head, and one which has a raised negro face in gold at the base of the head. This last is in an exquisite watch with delicately pierced silver pillars and ornamentation.

Foreign silver ones are found bearing coats of arms, double eagles, a crucifixion, and other devices; but the silver is often thin and the design stamped. On the whole they are inferior to those made in England.

No. 24.—Enamelled.

These are the rarest of all. I have only three; two of these were illustrated in the former article, and I give an illustration of the other here (No. iii.). They are all miniatures in enamel. A similar one may be seen in the Guildhall collection. In the Natural History Museum at Vienna I have seen one simply enamelled where the metal would show in the ordinary



No. IV. [illegible]

specimens. Twenty years ago watch-cocks in England were sold in quantities at jewellers, and it [illegible] with how pretty ornaments can be made from them as will be seen by the illustrations in Nos. [illegible]

They are not much appreciated by our American cousins, and all the verge collection was made [illegible] and should still be fairly easily procurable. It [illegible] that they are little appreciated by our own countrywomen. Three years ago I travelled with a companion through Germany, Austria and Italy. I hoped to find many rare specimens, but for months we found none. At last, one day in Munich, I found a watchmaker's window full of them. We selected about twenty for our collection, [illegible] [illegible] the remaining [illegible] we agreed [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] pair [illegible] specimens. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] necklaces [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

No. V. [illegible]

"Worcester Porcelain" By R. L. Hobson Reviewed

This first book on Worcester porcelain is the finest that has yet appeared upon this important factory and its products. The author pays his tribute to the magnanimity of Mr. Bernard Quaritch in expressing a wish "to produce a fully illustrated book on one of our English potteries which might take its place beside the sumptuous volumes lately published on the great continental china factories." As Mr. Hobson rightly says, the selection of the subject needs no apology, for the Worcester porcelain factory was from the first a purely English enterprise, and is the *doyen* of our china works.

The main interest of the present volume lies in the fact that it appeals at once to the collector. Historically the factory has received sound treatment from Mr. Binns, but the purely connoisseur point of view here taken makes the volume of exceptional value. New facts, new theories, and a comprehensive array of data, practically embodying all that is necessary to know in regard to the Worcester factory, together with a gallery of illustrations, reproductions of Marks in colours, make it complete and these splendid supplements invaluable. From beginning to end the book is a solid, well-studied and well-balanced judgments. To collectors who pay six guineas for a cup and saucer there is enough information here to last them for a lifetime if they conscientiously study the ware on the lines here suggested. To select a few titles from twenty-two chapters will indicate the grip of the subject and the mastery of detail the author brings in threading his way through an intricate and much-debated field: The Body and Glaze of the Ware; The Decoration of the Ware; Oriental influences; Worcester "Japan Patterns"; Printed and Pencilled Wares; The Influence of Meissen; The Influence of Sèvres; The Chamberlains; Forgeries and Imitations; Values and Auction Prices; Marks and Monograms, to say nothing of an Appendix of six pages full of meaty matter to collectors.

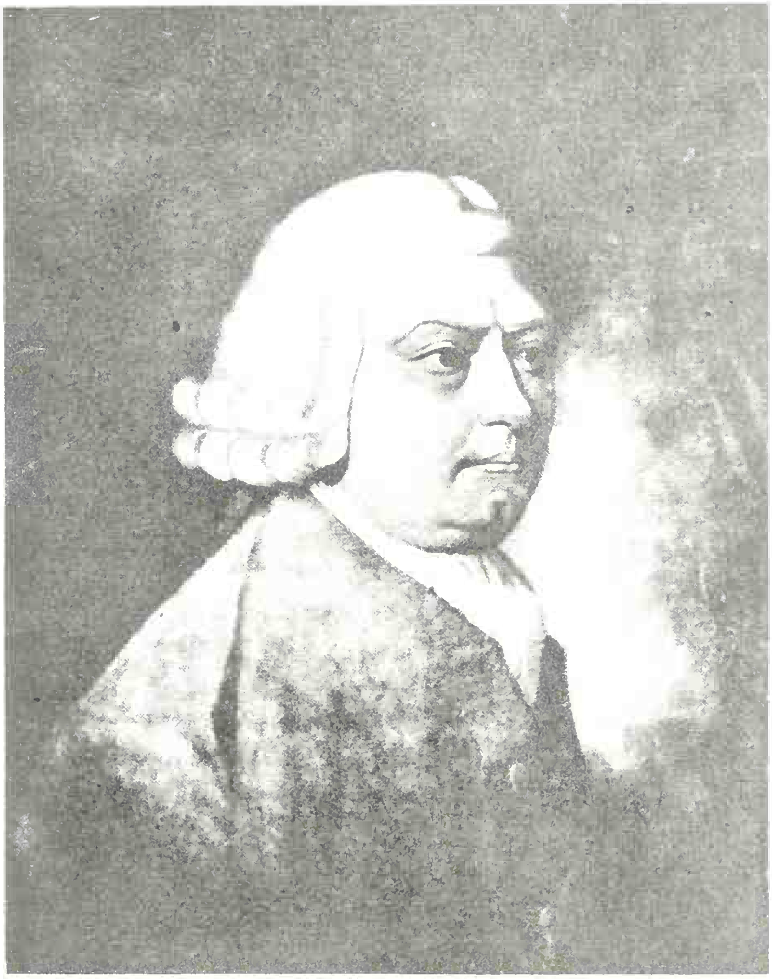
Collectors of Worcester come across pitfalls in their path more often than in most other classes of china. The great and passionate interest of collectors of the old school has awakened in plutocrats the inordinate desire to procure exceptional specimens to enrich their cabinets. Nor is this confined to this country. Hence the prices and the traffic in Worcester porcelain have acted as a deterrent to the man not possessed of wealth enough to enter into competition with such persons. Concomitant with the demand on all sides there has been the supply which as surely follows as the shadow follows the sun, and the

PORTRAIT (? OF DR. WALL) DYSON PERRINS COLLECTION

* "Worcester Porcelain: A Description of the Ware from the Wall Period to the Present Day." [illegible] By R. L. Hobson, [illegible] Bernard Quaritch. [illegible]

number of forgeries of Worcester porcelain is enormous, hardly less than those of Meissen. It is the price great factories pay for their renown.

The finest collections of Worcester porcelain have been drawn upon for illustrations, the examples are is soft and glossy without the unpleasant "oiliness" which is common to many of the soft porcelains. It is not quite so melting as the early Bow glaze, nor so glassy as that of Chelsea. It is even slightly impure and bluish in tone, especially in the

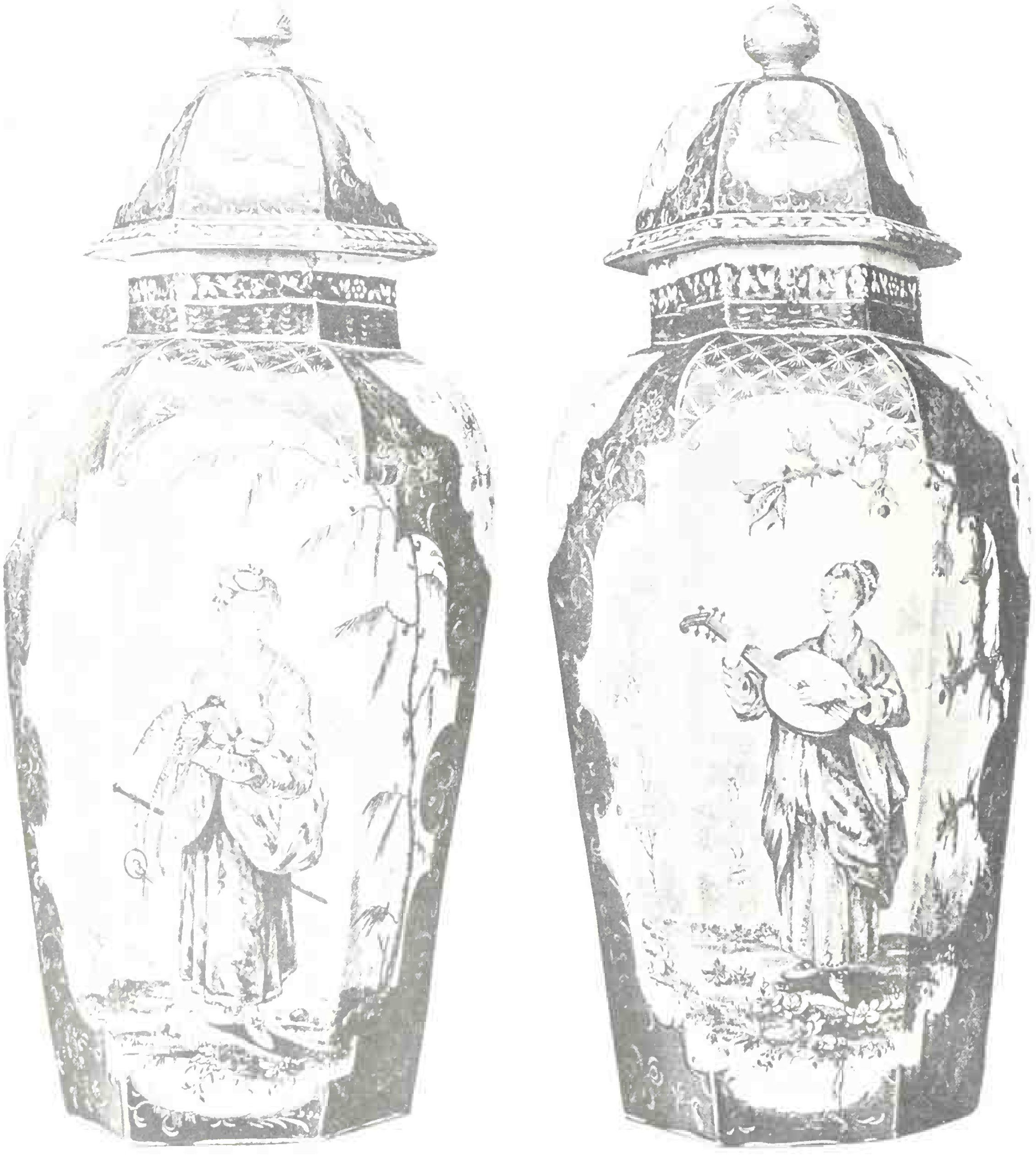


MEZZOTINT PORTRAIT OF ROBERT HANCOCK ENGRAVED BY HIMSELF

perfect as they are beautiful. Those who saw the magnificent collection of Worcester porcelain belonging to Mr. Dyson Perrins when on view at the Japan-British Exhibition will be glad to see many of the best specimens illustrated. Other collections finding a record in these pages are those of Mr. Cockshutt, Mr. and Mrs. Frank Lloyd, Mr. Drane, Mr. Bemrose, the late Mr. Dubourg, and the late Mr. Merton Thoms. As the author pathetically says, "since the preparation of the plates two collections which are represented have come under the all-dispersing hammer."

In regard to technical details the volume is overflowing with hints to collectors. "The Worcester glaze, however, has many characteristic features. It underparts and hollows of the pieces. But it is always regular, smooth and perfectly controlled. The Bow glaze often ran down in the firing and formed in glassy drops around the foot-rim, which had consequently to be ground smooth, exposing the chalky texture of the ware. This does not occur on Worcester porcelain; indeed, the glaze has, if anything, a tendency to run thin and shrink away at the foot, and grinding of the base is so unusual that its presence is enough to arouse suspicion of some tampering with the ware."

The above is a quotation showing the minute detail of the volume in regard to technical features, so useful to the expert and so valuable to the collector. No



WORCESTER HEXAGONAL VASES WITH BLUE-SCALE GROUND HEIGHT, 12¾ IN. J. E. WYTHES COLLECTION

of the shrinkage of the glaze in the firing of the ware, and the 'crazing,' so common, to be regarded as infallible signs of old Worcester origin; and the absence of such signs is not sufficient proof that the ware under examination is not Worcester." ('Worcester Porcelain.') "There is, however, a feature of the Worcester glaze which I believe is constant and invariable, and that is the absence of crazing—a minute network of minute cracks which so often develops on the surface of old porcelain either from exposure to heat or merely from lapse of time." These are hints to the would-be collector which he cannot afford to ignore, coming as they do from a practised expert of the experience and scholarly distinction of Mr. Hobson.

The points characteristic of the celebrated Dr. Wall period may be summed up as the following: "The body will be clean, white, close-grained, and well vitrified, without the sandy texture of Bow and Chelsea, and it will, as a rule, impart a greenish tinge to transmitted light. The glaze, though not luxuriously rich, will be smooth and even and never crazed. Its

BURLINGAME
PUBLIC
LIB.

Painted by F. Wheatley R.A. Engraved by [illegible]

Turnips & Carrots ho

CRIES
OF
LONDON

[illegible]

[illegible]

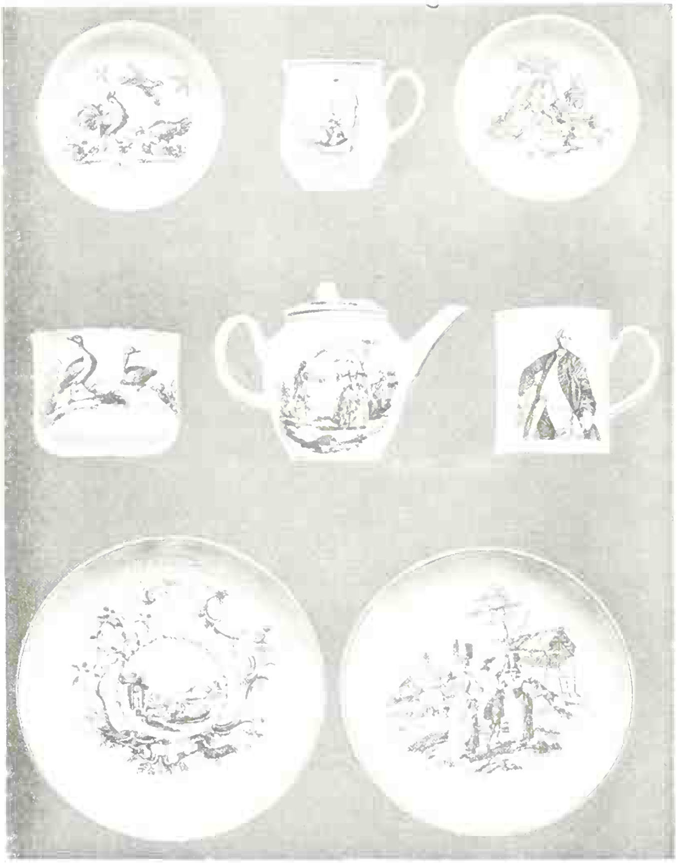
colour varying from creamy white to bluish white according to the amount of "blueing" which it has received. There will probably be a dryness or absence of glaze round the foot of the base, and [illegible] [illegible] [illegible] [illegible] lightly [illegible] [illegible] [illegible] [illegible] [illegible] mark. The form will be simple and well balanced, the potting precise and neatly finished, and the whole will have a certain cachet that, once defined, [illegible] [illegible] it learns to recognise as unmistakably Worcester.

In regard to the decoration of Worcester porcelain, it is somewhat [illegible] that the Worcester factory [illegible] [illegible] to perfection [illegible] [illegible] its colour painting. Obviously handicapped in this matter, the work shows strong indications of foreign influence; whether the painters came from Chelsea or Bow, or [illegible] to Sèvres or Meissen, the alien touch is apparent to the critical investigator.

The form of the factory productions was kept free from extraneous influences. The works came into being when the rococo style was at its height, but the [illegible] [illegible] the factory models is as remarkable as it is exemplary. The vases are simple in form, [illegible] [illegible] of Oriental shape, and the modellers seem to have avoided elaborate scrolls in handles and [illegible] moulded ornamentation. The love of the Worcester artists for Oriental forms and for Oriental decoration is exemplified in the adaptation of old Japanese floral designs and the scale-blue grounds with panels of exotic birds, the [illegible] of the Chinese potter.

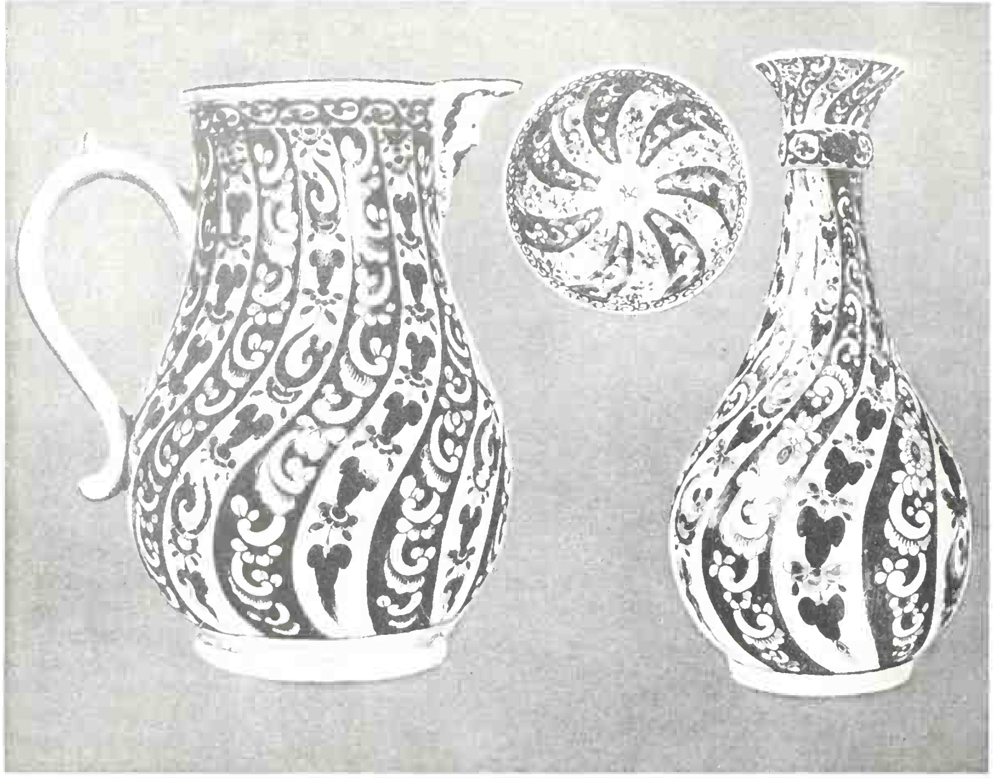
The blue and white and the moulded wares form a group by themselves. Bow and Longton Hall and Lowestoft have claimed many specimens that belong to Worcester. The illustrations [illegible] [illegible] examples of teapots and mugs and [illegible] with moulded ornament [illegible] [illegible] as standards by which [illegible] [illegible].

In regard to the [illegible] Oriental designs which have been adopted [illegible] various European factories [illegible] [illegible] [illegible] [illegible] [illegible] the Partridge pattern, which was [illegible] by Bow, Chelsea, Meissen, and by Worcester [illegible] [illegible] the [illegible] and the [illegible] [illegible] marks [illegible] [illegible] the Worcester [illegible] [illegible] [illegible] [illegible] [illegible] Dragons, [illegible] scenes with impossible perspective [illegible] unknown to the ornithologist, and diaper-work the replica of Chinese silks, found its permanent record at Worcester, and the [illegible] scale-pattern, as old as Assyrian art, [illegible] feathers, fish-scales, or overlapping tiles, [illegible] became a [illegible] design into English ceramic art.



TRANSFER-PRINTED WORCESTER [illegible] [illegible] [illegible]

The transfer-printed Worcester [illegible] [illegible] a thoroughly English art. At Liverpool [illegible] and at Battersea on the enamels it was [illegible] and Hancock at Worcester [illegible] the [illegible] printing with a [illegible] [illegible] [illegible]. It was installed at Worcester about 1756, and there can be little doubt that it was brought there by Robert Hancock, who had been previously employed at Battersea. Mr. [illegible] [illegible] designs by Hancock and other designs attributed to him. [illegible] [illegible] [illegible] [illegible] who desires, as did the late Mr. [illegible] [illegible],



CHINESE SAUCER AND WORCESTER JUG AND ROSEWATER BOTTLE

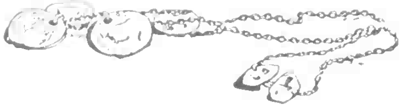
especially in transfer-printed Worcester, to pursue the study of the subject on inspired lines. The black transfer printing is the earliest, sometimes in lilac, and more rarely in reddish brown. Later came the [illegible] between 1757 and 1760, in the introduction of underglaze blue printing. This was a step old Josiah Wedgwood steadily refused to take up for his ware, and it was only after his death that the Wedgwoods adopted underglaze blue printing.

The magnificence of the superbly decorated vases with ground-colours runs parallel with those of Sèvres, but still adheres to an English quality in essentially national treatment. These masterpieces receive ample illustration in the volumes and those in colour form a handsome record of a great and wonderful epoch in Worcester art.

Of [illegible] much too distinguished people there is a [illegible] for the inquiring student to examine in connection with certain strictures as to trade jargon and fancy names applied to services and patterns, for which there is no historical justification.

The late period of Worcester—the Flight, and the Flight, Barr and Barr epoch—falls into a decadent style where bright colours and garish decoration seized the public taste. The great days had passed, and the productions of this period, struggling as they were to retain the old traditions, fell by the wayside. Side by side with the great factory was the offshoot, the Chamberlains, who commenced potting in 1783. The story of this enterprise is told in detail, from its amalgamation in 1840 with the Barrs, as representing the old factory, down to the present day.

To connoisseurs and collectors the porcelain of the Dr. Wall period and the great days of exquisite colour and form, delicate, graceful, and at its best inimitable, will always appeal with fascinating charm, and Mr. Hobson's work will stand as a permanent record.



NOTES AND QUERIES.

[The Editor invites the assistance of readers of THE CONNOISSEUR *who may be able to impart the information required by Correspondents.]*

UNIDENTIFIED PORTRAIT.

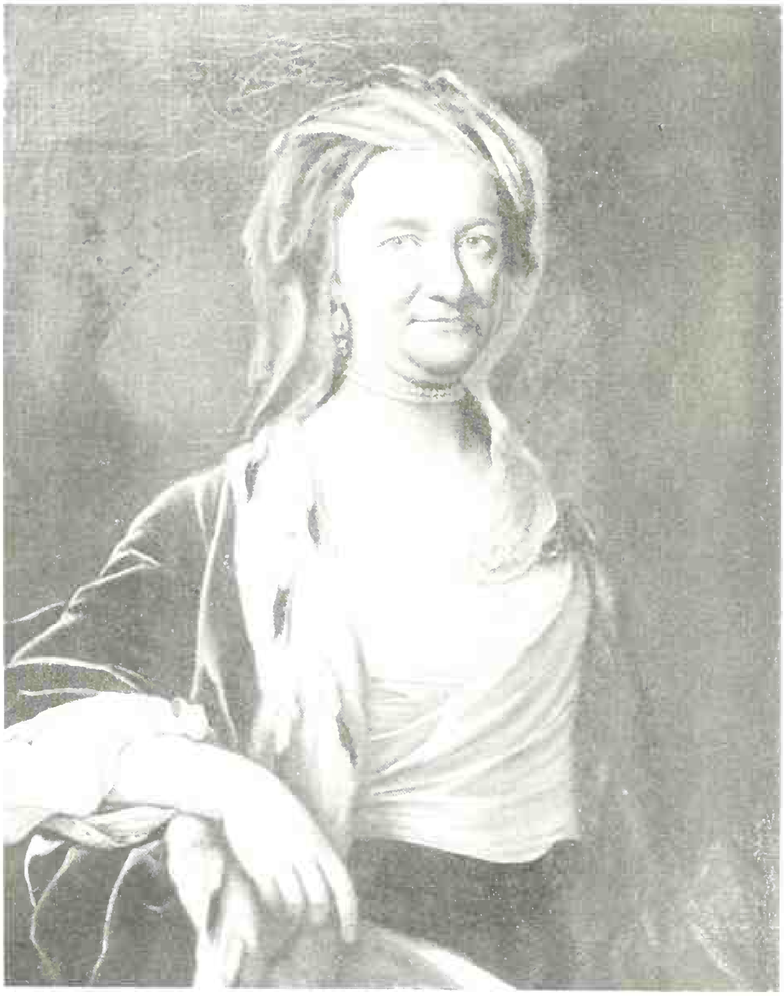
SIR,—I enclose a photo of the *Portrait of a Lady*, and shall be extremely obliged if you can help me to ascertain the name of the lady and of the artist. It has been suggested the subject is Catherine of Russia, painted by Francis Cotes. As it is undoubtedly a portrait and not a fancy picture, it is improbable that any engraving exists.

The picture was purchased at an auction at Cricket St. Thomas, Somerset, at the break up of the establishment after the death of Lord Bridport.

If you would be good enough to insert the photo in your issue, it is probable one of your readers may recognise it.

Yours truly,

JOHN THATCHER.



UNIDENTIFIED PORTRAIT

"ÆNEAS AND ANCHISES."

DEAR SIR,—In your number of THE CONNOISSEUR MAGAZINE for the month of January, page [illegible], "Inquirer" asks whether any painting or engraving is known, representing Æneas carrying his father Anchises away from the destruction of Troy.

I have a mezzotint in which the group is thus represented, the additional figures being the child grasped by the father's hand, and the wife hurrying along with a torch. The painting is said to be by "Jacopo Robusti, commonly called Tintoretto," and the engraving is dated the eighteenth century. [illegible] particularly regarding the painting [illegible] obtained [illegible] [illegible]

WARRINGTON.

W. H. [illegible]

"ÆNEAS AND ANCHISES."

SIR,—In THE CONNOISSEUR MAGAZINE for January [illegible] "Inquirer," among other things, asks [illegible] picture representing "Æneas and Anchises" [illegible]

[illegible]

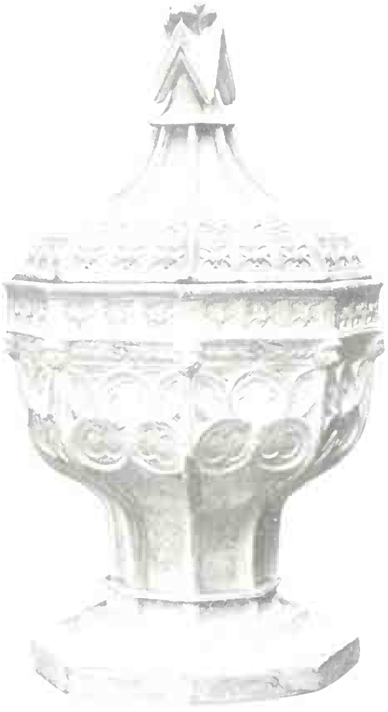
There seems to be no doubt that the original [illegible] It probably [illegible] J. Aubin flourished from [illegible] to 1755, and was a [illegible]

Yours faithfully,
H. Borras.

“[illegible] and [illegible]”

Sir,—In reply to the question in your issue of January, under the heading of painting or engraving of *[illegible] and [illegible]*, made by “[illegible],” there is information in vol. ii., page 14, of *Cyclopedia of Painters and Painting*, edited by John Denison Champlin, junr., page xxxiii. There is an engraving in *Trésor des Musées*, tome second, page 33, published in Paris, MDCCCLXII.

Yours truly, [illegible] Earle, U.S.A.



REPRODUCTION OF FONT

Re China and Earthenware Reproductions of Celebrated Fonts.

Sir,—I send herewith a specimen of above, which I have reason to believe is not only a type of ornament now out of vogue, but which is also a relic that few collectors have either seen or heard of. From dealers I have talked to, and from text-books I have referred to, I can get no information as to this class of production. Certainly the class is not an important one, but all good reproductions of really artistic objects should be interesting to collectors. In spite of this, my china reproduction of the font of St. Mary Magdalene, Oxford (attributed to Meigh of Hanley), is unknown to the Vicar of that church or to the keeper of the Ashmolean Museum, Oxford; neither are the officials of the Wm. Salt Society of Stafford, or of the Hanley Museum, acquainted with it. Concerning the earthenware font of St. Giles, Oxford (stamped with the name of the modeller—Wm. White—a one-time owner of the Fulham Pottery), I can learn absolutely nothing.

I write this, thinking that an appeal to your readers might result in the unearthing of similar or other reproductions, and the gathering of information which

“[illegible] AND THE MUSES”

might be put on record to the credit of the makers.

I am, Sir, yours faithfully,

S. Ball

Painting, "Apollo and the Musicians."

Dear Sir,—I have in my possession an ancient picture painted on wood, representing *Apollo and the Musicians*, which is, I understand, rather an exceptional treatment. I have failed to identify this so far. There is a crest in left hand corner which may identify it with some ancient family. As I understand you sometimes produce copies of such pictures and invite opinions anent the same in your Magazine, I shall be glad if you would reproduce the photo of the picture which I enclose.

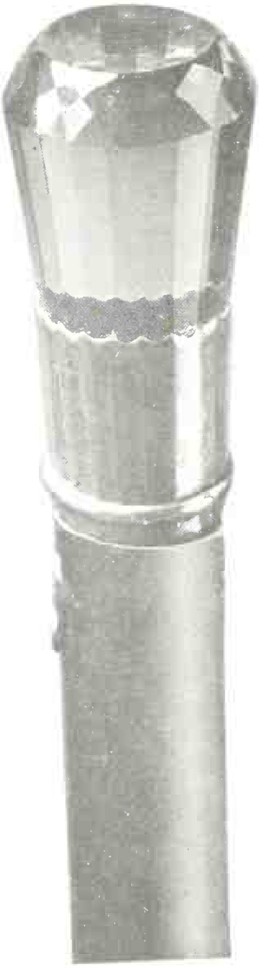
I am, yours faithfully,

C. Vincent Kennerley

Old Walking Stick.

Dear Sir,—I beg to enclose you a photo, which kindly insert in the next issue of The Connoisseur Magazine, with the following remarks: "Photo of old-fashioned walking-stick. Top consists of an exceptionally fine cut crystal, mounted in silver (not hall-marked); apparently dates back to middle of eighteenth century." Kindly forward any information you may get re this stick on to me.

Yours truly, E. E. H[illegible]



Old Walking Stick

Unidentified Mezzotint

Sir,—I enclose a photograph of a mezzotint engraving in my possession, hoping that some one of your readers may be able to give the name of the personage and of the painter and engraver. There is some ground for thinking that the portrait is of a son of Sir James Worsley.

Yours truly,

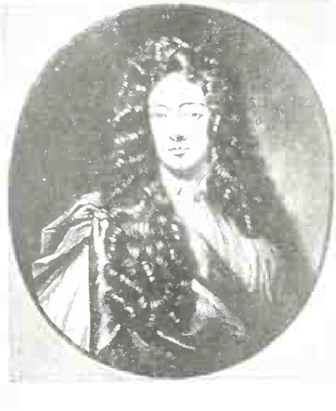
Henry Percy Horne

"La Noce de Village."

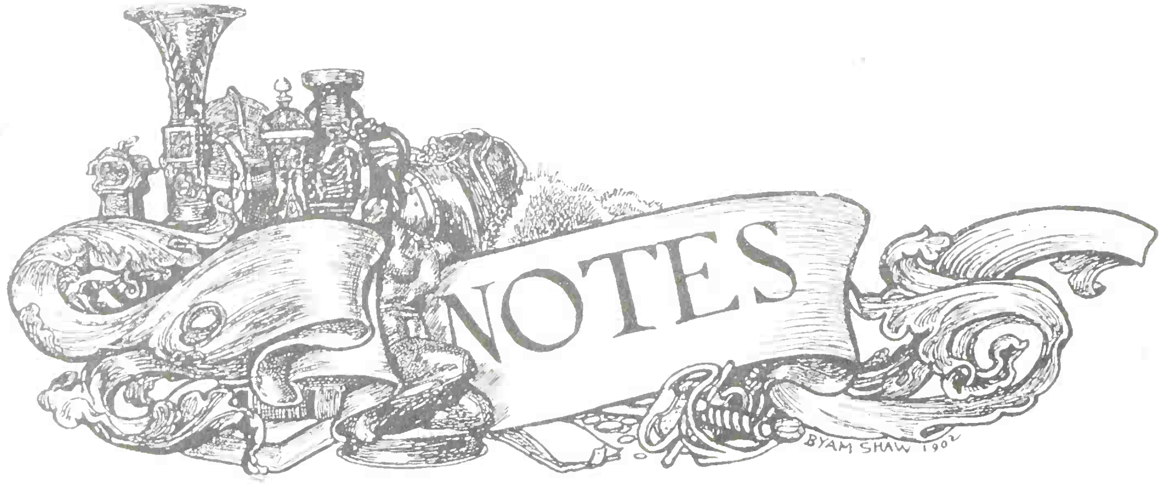
Dear Sir,—I see in your Answers to Correspondents, December number, a reference to *La Noce de Village*. As I profess to be the owner of the original picture, as also of the *Kitchen Harvest*, or *Harvest Home*, presumably by Hogarth, though Linnell's mezzotints do not give in the painter, I should be glad to know if anyone else professes to have the pictures, which would reduce all in question one to "copies." Mine are descended from the Comte de Q[illegible] ancestors, which accounts for their having been engraved in Paris. I have seen the mezzotints at Messrs. [illegible], in Oxford Street, some years ago. They are coloured, and are exact copies of my pictures, and as I have known them all my life—for nearly 60 years—I can [illegible] as such.

As [illegible] reads your Magazine, we shall no doubt find out who is the owner of the originals, if I am not. Linnell's mezzotints were dedicated to the Comte de Bandimont, officer of the Royal Guards. That the painter was Hogarth is proved by the style, and the Lord wearing the Ribbon of the Garter, also by the Vicar's bands.

Yours truly, W. D. A. [illegible]



Unidentified Mezzotint



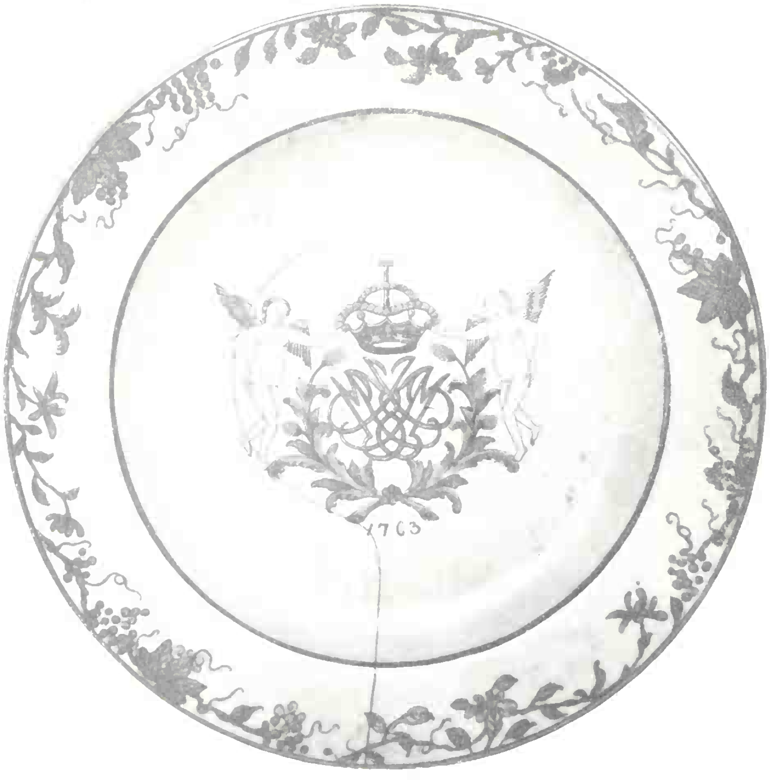
A Fine Heraldic Plate

There is one class of Oriental porcelain which has always been a vexed question in regard to its exact identification. It passes under the generic term of "heraldic china," and comes down to us from the days of John Company. Our own East India Company, as purely a trading concern as the old time Hanseatic League or the Hudson Bay Company, and brought this china from the East; but the Dutch East India Company was responsible for its introduction into Europe.

Charles Lamb, himself a clerk at the old India House, tells of its sombre purlieus, "its imposing staircases, offices, roomy as the state apartments in palaces, deserted, or thinly peopled with a few straggling clerks; the still more sacred interiors of court and committee rooms, with venerable faces of beadles, door-keepers, directors seated in form on solemn days (to proclaim a dead dividend) at long worm-eaten tables that have been mahogany, with tarnished gilt leather coverings supporting massy silver inkstands long since dry; the oaken wainscots hung with pictures of deceased governors and sub-governors, of Queen Anne, and the two first monarchs of the Brunswick dynasty, huge charts, which subsequent discoveries have antiquated.

Such is Elia's account of the late eighteenth-century London company office "where Threadneedle Street abuts upon Bishopsgate Street." And the armorial china, with its crests and mottoes and bearings and quarterings, made a good way east of Suez in days when sherry in casks went on a voyage to India and back for its betterment in the old East Indiamen sailing craft.

The middle of the eighteenth century saw the first awakening (sad enough) of the Chinese potter to the fact that his wares had a commercial value to the outer barbarian. Through the medium of agents and compradores he started on his downward career, and manufactured ware for the European and the American markets. His own plates and dishes were saucer-shaped without the flat brim; but he changed all that, and after 1740 to 1750 we find innumerable dinner services

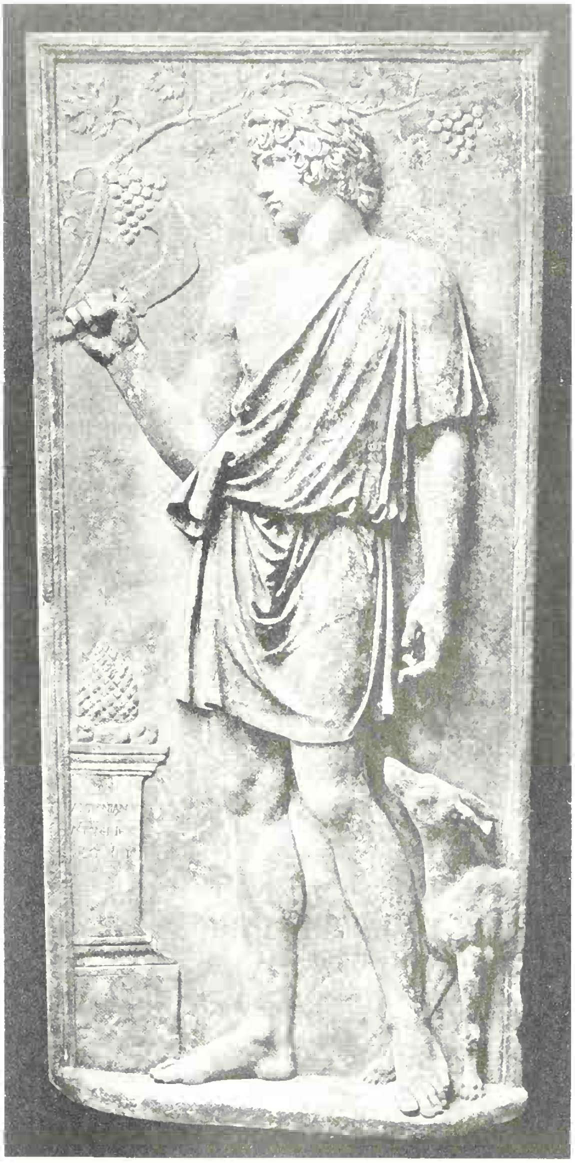


A FINE HERALDIC PLATE

with plates based on European models, and tea and other ware. Some of the porcelain in its white state found its way to Chelsea, and was decorated there. There is a cup and saucer in the British Museum collection so decorated.

"Oriental Lowestoft" is a title erroneously given to this class of china. The phrase is an exceedingly foolish one, and a contradiction in terms, as what is Oriental is not Lowestoft, and what is Lowestoft is not Oriental. And from all authentic accounts, in spite of what some writers believe to the contrary, no Oriental china was ever decorated at Lowestoft. In common with all other English factories, Worcester, Bow, Plymouth, and the rest, they followed the Chinese style of decoration. But there is no such thing known as Lowestoft hard paste.

The plate we illustrate is a fine example of Oriental porcelain, and the supporters of the crown have been faithfully copied from some design supplied to the Chinese artist. It is probably a marriage plate; but whose initials form the monogram is a piece of evidence not forthcoming. The specimen is dated 1763, and it is rarely that this class of china bears a date.



A SYLVAN ANTINOUS [illegible]

A Sylvan Antinous

The soil of Italy has not yet yielded up the whole of its hidden treasures. Year by year, month by month, we may say, new beauties come to light. The earth, our eternal mother, gives back to man the best of what man has left. The echoes have not yet died away of the fortunate and precious recovery of the priestess of Antium, and now another remarkable example of ancient sculpture comes revealed to museums and students in the relief of incomparable beauty.

This sculpture was discovered recently at Torre del [illegible], in a large estate near the Via Appia, at no great distance from Rome. It is now preserved in the Istituto dei Fondi Rustici, but the wish is generally felt that it should be placed in the Roman National Museum, to which it would be a most worthy ornament.

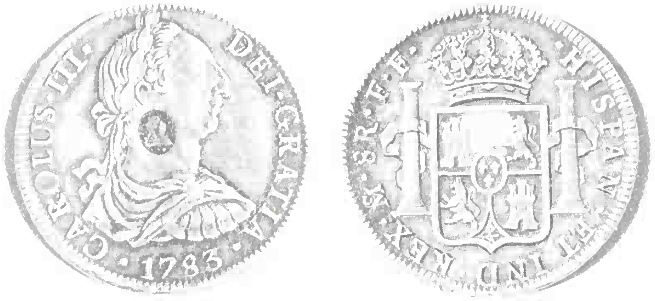
The beautiful sculpture has been studied lovingly and with much acumen by Professor G. E. Rizzo, the highly skilled Sicilian archaeologist, whose name is connected with the reconstruction of the Discobolus at Castel Porziano.

It measures 1.42 metres in height by 0.70 metre in width above, and 0.63 metre at the base, and is executed on a plate of fine grained, thick marble with small brilliant crystals.

The relief, executed with very great artistic skill and excellent good taste, conceived broadly in accordance with the noblest traditions of Greek art, represents the youthful Antinous with the attributes of a Sylvan. This representation is entirely new in art, because the plastic representations of the Bithynian youth are known. Some represent him in the semblance of Hermes, Apollo, Dionysus, and Adonis, but only two have hitherto been known with attributes of Italic or Roman divinities, as Vertumnus. This new figure represents a rare combination of two conceptions, one being Greek, Antinous-Dionysos (the first conception of the artistic type), the other Roman, Sylvanus; a happy combination, which retains intact the characters of the Greek [illegible] beauty of Antinous in the symbolic transformation by which he becomes the Italian genius who is the guardian of the fields and towns.

This admirable relief, which was certainly executed but a few years after the death of Antinous (A.D. 130), bears* on the front of the altar, on the left, the signature of the sculptor: ΑΝΤΩΝΙΑΝΟΣ ΑΦΡΟΔΕΙΣΙΕΥΣ ΕΠΟΙΕΙ, a priceless signature, revealing the name of the hitherto unknown of a very uncommon sculptor belonging to the school of Aphrodisias in Caria, which is justly illustrious by the works of several artists of high talent, such as Aristeas, Papias, and Kallimos, which, however, the relief of Antonianus considerably excels both in the mastery of its technique, which is much finer, and in the feeling for classical forms.

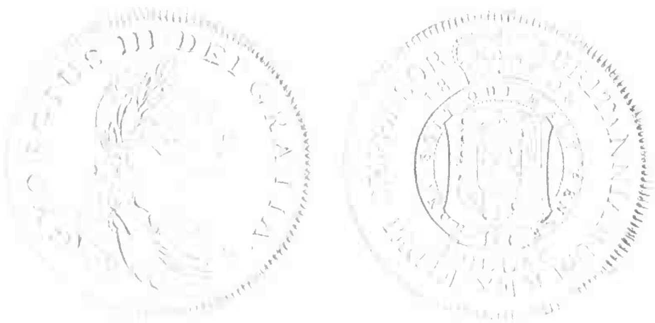
The work of Antonianus reveals a sculptor whose style has been formed by the well-conceived, unservile study of the glorious Attic sculpture of the fifth to the fourth century, and displays an artistic personality of the first rank, worthy of the greatest and best known of the famous sculptors—a magnificent personality which, it is to be hoped, will be better and more fully displayed in the future.



OVER-STAMPED SPANISH DOLLAR

Over-stamped Coins

In your issue of May, 1909, you published a short account of mine on "Irish Gun Money." This is referred to in the issue for November, 1909, by Mr. P. Berney Ficklin, who draws attention to a coin he possesses that was originally a half-crown and subsequently re-stamped to make it a five-shilling piece. To me these remarks are very interesting, as I was not aware that over-stamping had been resorted to upon any coins prior to 1804, when Messrs. Boulton, of Birmingham, so treated the Spanish dollars that had been collected by the Bank of England. The Bank counter-marked upon them the King's head used at the Goldsmiths' Hall for marking silver plate, the impress being made upon the neck of the Spanish king. These coins were issued by the Bank during a period of great scarcity of government silver coin. They were termed dollars, and were issued at the value of 4s. 9d. These coins were extensively forged, which led Messrs. Boulton to undertake by means of heavy machinery to entirely obliterate the Spanish markings, and produce a coin with the head of King George III. on the obverse, and a very artistic design upon the reverse. Here again, as on the Irish coin, the over-stamping is not perfect, and upon the example in my cabinet traces of the Spanish marking can be clearly seen, and at the present time the value of the coin to a collector is regulated by the amount of the under-marking now visible. They were still termed dollars, but their value (five shillings) was not stamped upon them. My example, therefore, has done duty in three capacities—first as a Spanish dollar, then as a counter-marked English dollar, value 4s. 9d., and lastly as an over-struck English dollar, value 5s.



SPANISH DOLLAR AS AN OVER-STRUCK ENGLISH DOLLAR

If these remarks prove of interest, I shall hope, with the editor's kind permission, to go more fully into the matter on some subsequent occasion.

Maberly Phillips,
F.S.A.

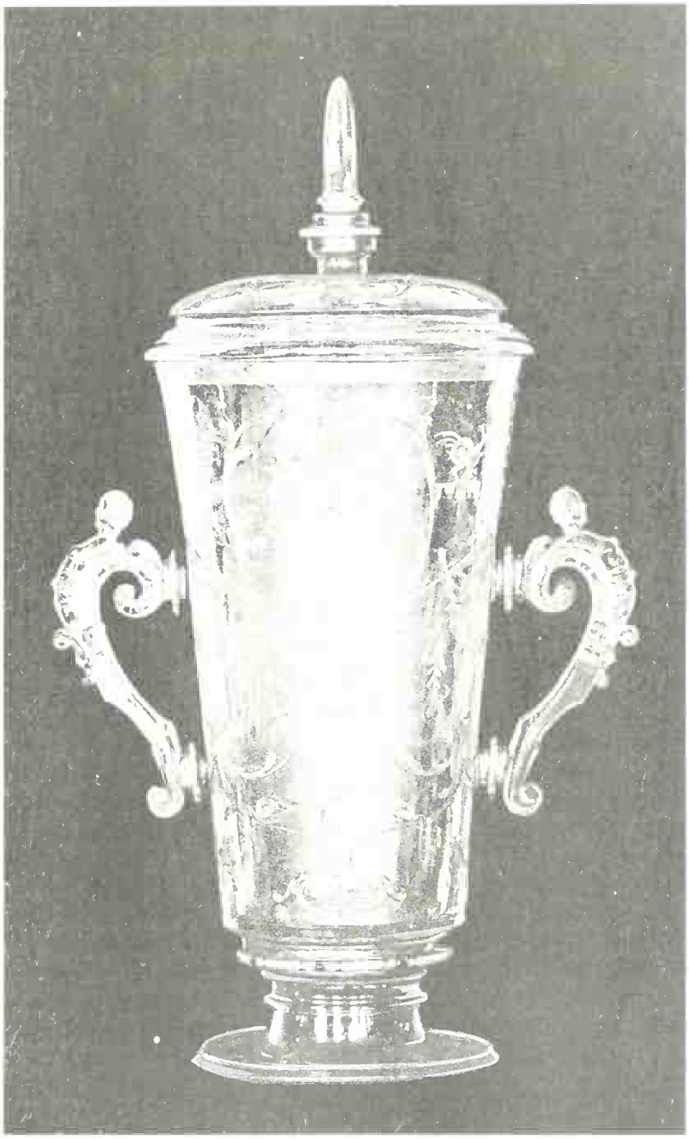
Highland Pistols

Dear Sir,—Referring to paragraph anent the two Scotch pistols illustrated in January issue, we should like to point out a slight error. These were not sold by "Messrs. Fraser & Co. to a private collector," but by public auction, when we were the buyers.

We are, Sir, yours faithfully,
Muirhead, Moffat & Co.

Rock Crystal Goblet

The goblet illustrated is one of the most remarkable pieces in the famous collection of Baron Adalbert von Lanna, of Prague, the second part of which is to be dispersed at the rooms of Rudolph Lepke, Berlin, during March. It is of rock-crystal mounted in enamelled gold, and is a magnificent example of the work of an Italian craftsman of the end of the sixteenth



[illegible] cabinets [illegible] the collection [illegible] photographs [illegible]

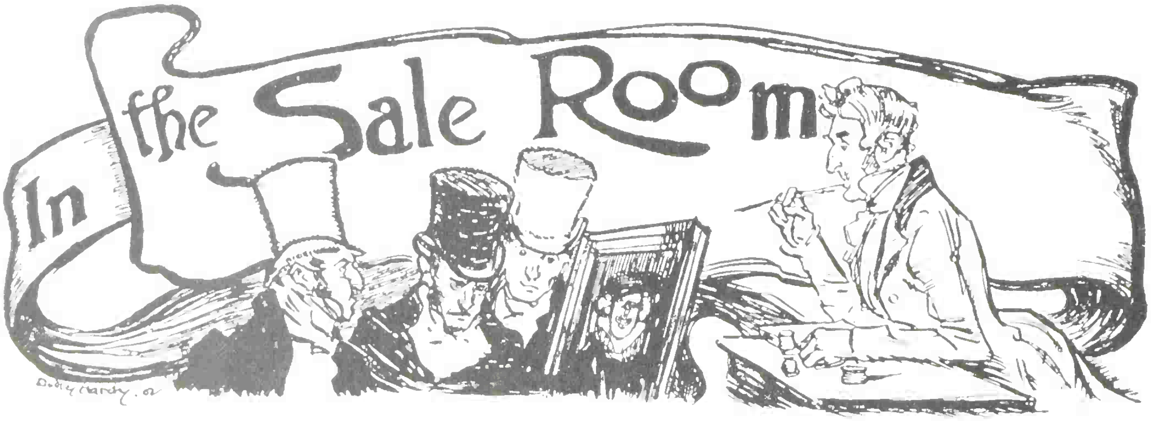
Our Plates

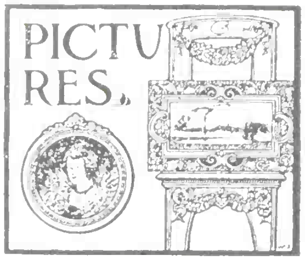
JOHN [illegible] best known [illegible] of the [illegible] our [illegible] and [illegible] was also an [illegible] distinction, painting both [illegible] The [illegible] is reproduced from a [illegible] by him, in water-colours, which [illegible] medium [illegible] of George Romney [illegible] reproduced from [illegible] Wantage's collection, which was described [illegible] Vienna Miniature [illegible] THE CONNOISSEUR [illegible] by the Rev. William Peters, is a charming example of his art. The other plates [illegible] Lady [illegible] William [illegible] Hoppner, while [illegible] Charles [illegible]

[illegible] SILVER [illegible]

Books Received

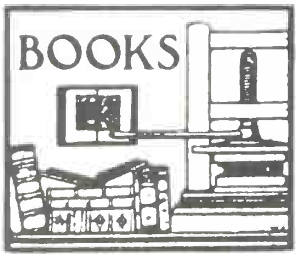
[illegible]





WHILST the January sales of pictures offered little excitement and included no important collection, they consisted of no less than ten dispersals at the three or four sale-rooms. On January 12th Messrs. Robinson, Fisher & Co. sold the pictures, water-colour drawings and sketches, many of which have been exhibited at the Royal Academy and provincial exhibitions, by Mr. H. Clarence Whaite, P.R.C.A., R.W.S., who is leaving London. A few of the pictures reached three figures, notably *Strength of the Hills*, 59 in. by 37 in., 200 gns.; *Sunrise, Gipsy Camp*, 60 in. by 35 in., 140 gns.; and *The Shepherd's Dream*, 24 in. by 36 in., £155. Two water-colour drawings headed three figures, namely *Herring Boats, Loch Ranza*, 26 in. by 22 in., 115 gns.; and *Lot and the two Angels*, 40 in. by 34 in., £135. Mrs. Marsden's pictures, sold by Messrs. Puttick & Simpson on January 13th, included D. Van Goyen, *View on the Maas*, with figures, boats and buildings, on panel, 32 in. by 21 in., 200 gns.

Messrs. Christie's first picture sale of the year (January 21st) included a portion of the remaining works of the late [illegible], pieces which do not call for special notice; and pictures and drawings from various anonymous sources. A drawing by Birket Foster, *The Village Green*, 10 in. by 16 in., 110 gns.; and a picture by J. M. Strudwick, *Apollo and Marsyas*, 30 in. by 64 in., painted in 1879 and exhibited at the Grosvenor Gallery, 1880, 180 gns., are the only lots which need be noticed. The same firm's sale on the following Saturday comprised the ancient and modern pictures and drawings, the property of Lord Ronald Sutherland Gower, who is giving up his residence, Hammerfield, Penshurst. The principal [illegible] by F. Hals, *Portrait of a Lady*, in black dress with white collar, cuffs and cap, 15 in. by 11 in., 340 gns., from the collection of Sir C. Murray; J. de Keyser, *Portrait of a Lady*, in dark dress with white collar and cuffs, pencil drawing, signed with monogram and dated 1636, 10 in. by 8 in., 65 gns.; R. P. Bonington, *A Street Scene in Verona*, 23 in. by 16 in., exhibited at the Old Masters, 1907, 210 gns.; Sir T. Lawrence, *Head of Miss Siddons*, sketch, 16 in. by 11 in., 190 gns.; and Sir J. E. Millais, *Portrait of Constance, Duchess of Westminster*, in dark dress, oval, 24 in. by 20 in., 195 gns. From other sources there were: J. Hoppner, *Portrait of a Lady*, in white dress and lace cap, oval, 23 in. by 19 in., 190 gns.; and A. Van Ostade, *Interior of a Shed*, with peasants and street musicians, on panel, 16 in. by 24 in., 100 gns.



THE late Mr. L. J. Berger, of Reigate, had a fine library, and the portion sold by Messrs. Sotheby just before the holidays seems to have been fairly representative of the whole. Almost all were English books, and almost all had been very expensively bound in morocco—incorrect, of course, from a book-man's point of view, for the expense must have been very great, while the prices realised were not high enough, proportionately, to allow for it. Thus, Ackermann's *History of the Abbey Church of St. Peter's, Westminster*, 2 vols., 4to, 1812, though finely bound in russia super extra, sold for no more than £3 12s. 6d., and the *History of Winchester College*, 1816, impl. 4to, for no more than £3 5s. A good copy of this latter book in the original boards would be worth as much again, and much the same is observable throughout the list, a considerable part of the expense of rebinding in costly fashion being invariably sacrificed, as may be guessed from the following record:—Ackermann's *Microcosm of London*, 3 vols., 4to, n.d. (1813), £13 (cf. ex.); *History of the University of Oxford*, 2 vols., 4to, 1814, £11 (russ. g. e.); *History of the University of Cambridge*, 2 vols., 4to, 1815, £11 (russ. ex.); *History of the Colleges of Winchester, Eton and Westminster*, impl. 4to, 1817,

£31 10s. (russ. super ex.); *The Beauties of England and Wales*, 18 vols. in 26, 8vo, 1801-15, £16 10s. (mor. super ex., the binding itself must have cost considerably more); Britton's *Architectural Antiquities*, 11 vols., roy. 4to, 1807-35, £20 (russ. super ex.); [illegible] *Antiquities in* [illegible] *Remains*, roy. 8vo, 1774, £17 10s. (old russ.); Defoe's *Robinson Crusoe*, 1820, impl. 8vo, 2 vols. on large paper, with plates after Stothard, £8 10s. (mor. super ex.); Loggan's *Oxonia Illustrata*, 1675, folio, £7 10s. (old mor.); *Cantabrigia Illustrata*, imp. folio, £10 5s. (old mor.); [illegible] *Views of the* [illegible], with India proof plates, 2 vols., 4to, 1823, £16 10s. (mor. super ex., bound by Simier for the Duchesse de Berri); Pyne's *Royal Residences*, on large paper, 1819, 4to, £26 (mor. super ex., from the library of Princess Elizabeth, daughter of George III.); a series of six volumes by Henry Shaw, including the *Illuminated Ornaments*, 1833, folio, £26 10s. (all in mor. super ex.); and Thomson's *The Seasons*, 1793, 8vo, with a painting of a landscape under the gilding on the fore edge, £25 (mor. super ex.). The list might be very considerably extended without, however, strengthening the general principle that books should never be rebound unless they really need fresh bindings. Perhaps these did. It is impossible to say.

This sale, which comprised many other properties, was a remarkable one. The catalogue contained 825 lots, and the total sum realised (£4,041) was made up almost entirely of comparatively small amounts obtained for expensively bound books. The descriptions morocco extra and morocco super extra, the latter a glorified style of binding, often with silk linings and elaborate gold tooling within as well as without, occur again and again, and the books as they stood on the shelves at Sotheby's presented an imposing appearance. We predict that some day such books as these, regal as to their externals, will be much sought after, but they will then be old, and their time is not yet. It would be little use going through this catalogue, for as a rule the prices realised were not very instructive, so we content ourselves with quoting those which are most reliable, having regard to the circumstances of each case. Mrs. Browning's *The Greek Christian Poets*, 1863, 8vo, a presentation copy from Robert Browning to Sir Frederic Leighton with inscription, brought £16 (orig. cl.); Diodorus Siculus's *L'Histoire Universelle*, 7 vols., 1733-44, 8vo, £21 (old French mor. ex., arms of H.R.H. Sophie de France); Shakespeare's *Works*, 6 vols., 8vo, 1709, the first illustrated edition, £12 10s. (old cf., fine set); [illegible] *Offices*, 2 vols., 1798, 8vo, one of 100 large paper copies with proofs of the 12 plates by Godefroy, £17 10s. (mor.); [illegible] *Œuvres Complètes*, 4 vols., 1799, 8vo, on vellum paper, with proofs of the 8 plates after [illegible], £[illegible] (old French mor.); Stevenson's *Underwoods*, 1887, 8vo, a presentation copy with inscription in the author's handwriting, £26 10s. (orig. cl.); Joe Lisle's *Play upon Words*, with 40 coloured plates, 1828, oblong 4to, £7 5s. (hf. mor.); Goldsmith's *The Traveller*, 1765, 4to, £15 10s. (mor. ex.); Lamb's *Tales from Shakespeare*, 2 vols., 1807, 8vo, with plates by Blake, £21 (orig. bds., lettering some-what soiled); *An Impartial History of the War in America*, containing map and 13 portraits, 1780, 8vo, £11 5s. (old cf.); Milton's *Paradise Regained*, 1671, 8vo, £25 (orig. cf.); Colonna's *Hypnerotomachia Poliphili*, 1499, folio, £120 (mor. ex.); Underhill's *Newes from America*, 1638, 4to, £65 (hf. mor., folding plate in fac.; a copy with the plate, but lacking one leaf, was sold for £215 in 1903); Swinburne's *The* [illegible], consisting of title-page and 2 leaves, 1880, 4to, £35 (wrappers); [illegible] *Amphion* [illegible], 1677, 8vo, £10 (modern mor., soiled); and Sir [illegible] *Original Common Place Book* on 100 leaves (fifteen written), *c.* 1560, £44. This was one of the favourites of Charles I., and friend and patron of William Camden, author of *Britannia*, the *Reliquiae Concerning Britain*, and other celebrated works. Reference must also be made to a copy of the fourth folio of *Shakespeare's Works*, 1685, which realised £82. It was perfect and generally in sound condition, though a few leaves were stained and others repaired. It was bound in russia super extra, and so far as this sale was concerned was consequently in the fashion.

No perfect copy of *The Pilgrimage of Perfection*, which Wynkyn de Worde imprinted "in flete strete at the sygne of the sonne" about the year 1526, and for the second time in 1531, has been seen in the sale rooms during the past quarter of a century. Of the examples sold during that period, some have been more complete than others, but all have been damaged through much handling in the past, for Wynkyn de Worde was a printer who appealed mainly to the people. To obtain the work in any state is something of an acquisition, and though the copy sold by Messrs. Puttick & Simpson at the last sale of the old year realised £44, [illegible] wanted the title, a leaf of the table, four pages, and two of the three xylographic cuts. The British Museum copy has the title and all the cuts in facsimile, so that it would seem almost hopeless to seek to obtain a perfect example of this scarce work. Who wrote it is not known, though it is attributed by some authorities to William Bonde, a shadowy figure of mediaeval English literature. The sale to which reference is made was productive of hardly anything else which need be mentioned here, though we may [illegible] in [illegible] Dr. C. [illegible] *Counter* [illegible] *Tosin*, published in Madras in 1821, containing 16 coloured plates. This work realised but £2, but is worth referring to, as it is not one often met with.

The collection of books relating, for the most part, to the United States and Canada, sold by Messrs. Sotheby on January 13th, contained nothing of much interest, the highest price realised being less than £50. Practically the whole of the works were published during the first quarter of the 19th century at the earliest, and some years will have to elapse before these comparatively modern *Americana* find their way within the charmed circle. The entire sale, indeed, realised no more than £220, and so we pass the sale quickly, remarking that Barnum's *My* [illegible], New York, 1858, realised £2 5s. (orig. bds.); [illegible] *Historical Discourse on Rhode Island and Providence Plantations*, Boston, 1839, 8vo, £2 5s. (hf. mor.); and [illegible] *Tales* [illegible]

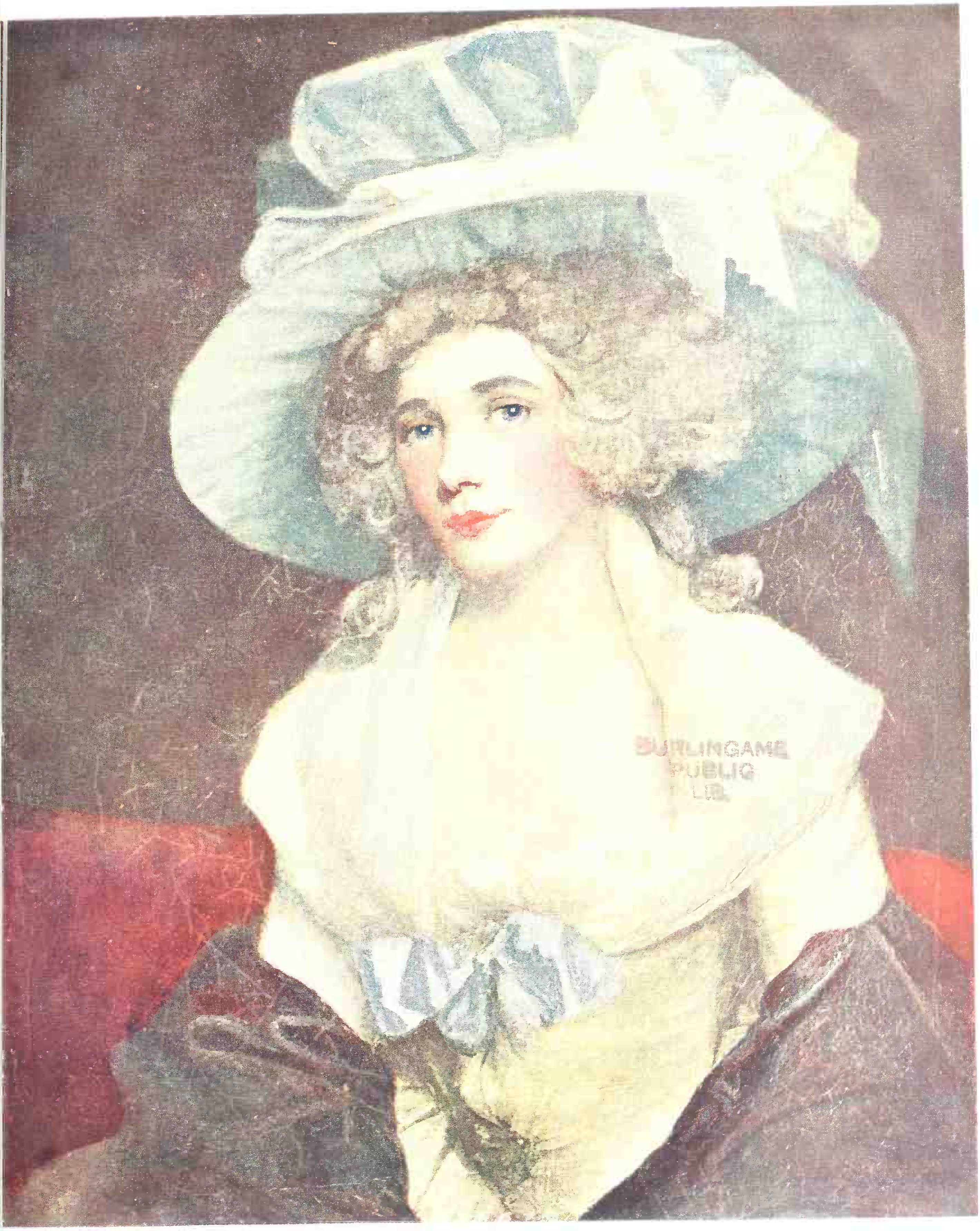
[illegible] 1754 [illegible] bds.). The sale of the really [illegible] held by Messrs. Sotheby's, embraced a great variety of important books, though in this respect the importance of [illegible] to a very great extent on the presence of a number of collectors' works of considerable interest. Thus Swinburne's *Poems and Ballads*, 1866, first issued in [illegible] by Mr. [illegible] [illegible], and the same author's [illegible] 1860, [illegible] (1858), an *Apology*, *Drama*, by "Thomas [illegible]," [illegible] 8vo, £64 [illegible] wrappers. The [illegible] of 1821 is the one usually met with, though even that is not always easy to procure when wanted. The same edition [illegible] was priced in a London bookseller's catalogue at 7s. 6d. some years ago, when it was [illegible] quite so much as it is now, but had for some reason or another been more unaccountably overlooked. The purchaser at 7s. 6d. knowing at the [illegible] sold it [illegible] for £4 to [illegible] not a little more, sold it [illegible] and at that stage the romance ended.

It [illegible] that the so-called tenth edition of the *Encyclopædia Britannica*, 35 vols., 4to, 1875-1903, [illegible] £[illegible] [illegible] with the nature of things [illegible] with the lapse of time. [illegible] D'Agincourt's [illegible] *Monuments de Rome*, 1877, 4to, and 2 folio volumes of plates, sold for £15 (hf. mor.). [illegible] *Opera Houses and Theatres*, [illegible] folio, 1826, £35; Ackermann's [illegible] *Hammond* [illegible] £3 [illegible]; *The Dictionary of National Biography*, 63 vols. and supplement, [illegible] £23 [illegible]; the fifteenth edition of *The Bristol* [illegible], with additional [illegible]; *Ben Jonson's Works*, [illegible] 1616, [illegible]; *The Tatler*, [illegible] a collection of numbers [illegible] between 1709 and 1711, bound in [illegible] volumes, £13 5s.; Westmacott's *The English Spy*, 2 vols., 1825-26, [illegible] Boydell's *Shakespeare Gallery*, [illegible] and *Engravings from the* [illegible] *Works of Sir Thomas Lawrence*, [illegible] by Samuel Cousins [illegible]. The value of this work depends to a wide extent on the quality of the plates, some of which [illegible] found [illegible]. The [illegible] copy containing the [illegible] plates [illegible] a good copy [illegible] £[illegible]. [illegible]

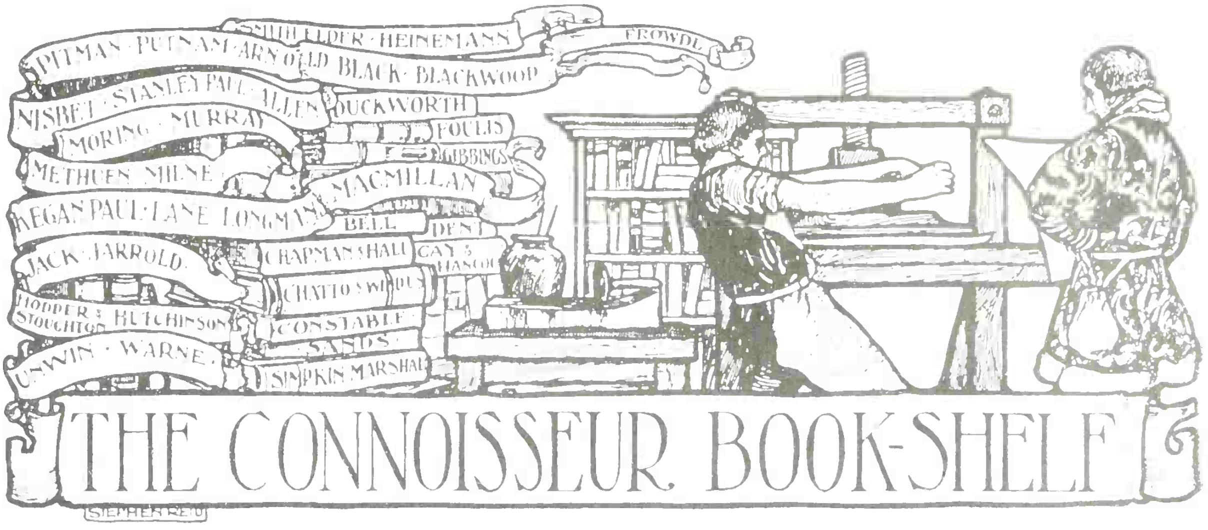
Messrs. [illegible] library [illegible] for the purpose of [illegible] the [illegible] Shelley's [illegible]

Scarcely inserted, £10 10s. (mor.), and the original edition of De Quincey's *Confessions of an Opium-Eater*, 1822, 8vo, £3 15s. (mor.). Messrs. Hodgson's sale of the 14th and two following days, though better, was comparatively unimportant. It paved the way, so to speak, for the library of the late Rev. J. H. Dent, and a number of rare *Americana* sold by the same firm on January 24th and following days. A considerable number of very interesting books changed hands on these two days, and it will be as well, perhaps, to take them in the order in which they appear in the catalogue. *The Crisis*, a weekly journal published during the American war, 91 numbers, 1775-6, folio, £19 10s.; *Walton's Lives*, 1670, 8vo, a presentation copy from Isaac Walton to his sister, Mrs. Beacham, with inscription, £31 (mor. g.e.); *The Houghton Gallery*, 2 vols., 1788, atlas folio, £50 (old russ.); a good copy of Silvestre's *Paléographie Universelle*, 4 vols., 1839-41, impl. folio, with Madden's English translation, 2 vols., 8vo, 1850, £27 (hf. mor. and cl.); Thomas [illegible] own copy of *A Survey of the Cities of London and Westminster*, with his MS. notes and corrections, 2 vols., 1720, folio, £95 (pigskin); Nichols's *History of Leicestershire*, a presentation copy from the author, 4 vols. in 8, with 3 vols. of plates, together 11 vols., 1795-1815, folio, £68 (orig. bds.); a copy of *Shakespeare's Fourth Folio*, 1685, £42 (cf., several leaves frayed or torn); a copy of the second edition of *Lactantius*, printed at Rome by Sweynheym and Pannartz in 1468, folio, first leaf illuminated, some illuminated or painted initials, £61 (vellum); Hardouyn's *Heures à l'usage de Rome*, printed on vellum, 1510, £33 (cf. over oak bds.); a similar work from the same press, but later in date, 1520, £22 10s. (mor. g.e.); and a number of very rare *Americana*, comprising *inter alia* Hakluyt's *Virginia Richly Valued*, 1609, sm. 4to, £35 (cf., wanting blank leaf); Johnson's *Nova Britannia*, 1609, 8vo, £45 (unbd., blanks at each end missing); *A True Declaration of the Estate of the Colonie in Virginia*, 1610, sm. 4to, £200 (unbd.); Hamor's *True Discourse of the Present Estate of Virginia*, 1615, 4to, £121 (unbd.); Lederer's *The Discoveries of John Lederer*, with the rare map by Cross, 1672, 4to, £136 (old mor.); and Purchas's *Hakluytus Posthumus, or Purchas his Pilgrimes*, with the rare title dated 1624, first issue, therefore, of the first edition, 5 vols., folio, 1625-26, £94 (mor. ex.). This was the first sale of any real importance held during the New Year.

At a sale recently held by Messrs. Nicholas, Nicholas, [illegible] at Brook Green, a set of twelve engravings known as *The Windsor Beauties*, by Faber, after Sir Godfrey Kneller, realised a price of 47 guineas. It is interesting to note in connection with these that they were discovered stuck in an old scrap-book among cuttings from the *Illustrated London News* and suchlike [illegible] and with the exception of the name, there were no [illegible] in the book.



BURLINGAME
PUBLIC
LIB.



THE CONNOISSEUR BOOK-SHELF

"French Line Engravings of the late XVIIIth Century" By H. W. Lawrence and B. L. Dighton (Lawrence & Jellicoe Ltd. £5 5s. net)

There are few more completely satisfying examples of reproductive art than characteristic French line engraving of the late eighteenth century. It should neither be an original nor from a portrait. Great French engravers—some of the greatest, in fact—have done original work and translated pictures, many of the examples being among the masterpieces of their kind; but with these classes of work one has always the feeling that they might have been as well expressed in either etching or mezzotint. With the [illegible]

[illegible]

[illegible] of the following of these various states taken from the actual impressions by the authors. The importance of this especial distinction will be recognised by all collectors, without it the most extensive catalogue is valueless, for errors are beyond detection, and an error in the description of a state may increase or diminish the value of a particular impression tenfold. Nearly two hundred and fifty plates have been so catalogued, the number of states recorded being well over a thousand. The catalogue, though it will be of primary interest to the collector, with the well-written introduction, and, most of all, the dozens of superbly reproduced illustrations will give the book a far more general appeal. These illustrations would alone suffice to form an admirable *résumé* of French art of the period, and constitute the best record of a period of French art which is only now beginning to receive its due attention in England. The period roughly coincides with the interval between the close of the Seven Years' War and the outbreak of the French Revolution. The art of the time, if not of the highest, was characterised by the most perfect taste, and was full of refinement and fascination. It was a faithful reflex of the Parisian life of the period—gay, frivolous, inspired by sentiment rather than feeling, and purely Pagan in its zest for the enjoyments of the present—yet of its comely beautiful surroundings and invested with a courtliness and elegance which renders it to us one of the most delightful periods of history. Though much of many of the subjects represented are [illegible], but these constitute a small proportion of the work engraved, and are found among them but few really fine work. The plates selected by Messrs. Lawrence and Dighton for reproduction are in most instances [illegible] of [illegible], and none of them are no more *risqué* than some of the admired examples of French art now contained in the Wallace collection. The engravers whose work [illegible] under contribution are [illegible], Helman, Martini, Ponce, Simonet, [illegible] de Saint Aubin, and above all Nicholas de Launay and his brother Robert. The former was undoubtedly the greatest craftsman of the period, and most of his plates surpass the originals from which they were taken. As Mr. Lawrence justly points out, "It is on comparison of the works of Helman and Delaunay that the latter stands out above all other engravers of the period, and these by a [illegible] delicacy and [illegible] [illegible] reproductions which are [illegible] than the complete drawings from which they were taken." Among the plates illustrated are the beautiful *Les Hasards Heureux de l'Escarpolette*, from the painting by Fragonard in the Wallace collection; *La Bonne Mère*, after the same artist; *Qu'en dit l'Abbé*, *Le Billet Doux*, *Le Mercure Mouché*, *La Consolation de l'Absence*, after Lavreince, and *L'Heure du Berger* and *Le Danger du Tête-à-Tête*, after Baudouin. The texture, feeling and quality of the original engravings are very [illegible] suggested in the reproductions, which in many instances are so clear and brilliant that it is difficult to distinguish them from actual fine plates. The volume contains some [illegible] of these [illegible] plates, including reproductions from the entire series of *Le Monument du Costume*, the work which, after setting Freudeberg, who designed and published the first portion, was completed by Moreau le jeune. This was one of the greatest achievements of French art, and remains, for all time, a beautiful and intimate record of the life of the *haute noblesse* at the period when their surroundings had attained a luxurious and tasteful refinement which has been equalled in no other age. The authors of this work, and, indeed, the artists of the time, generally reproduced in their piquant and lively designs the beautiful objects of the time with loving fidelity—the ornate interiors, the exquisitely designed furniture and the tasteful costumes are all recorded—so that the pictures and engravings of the time not only constitute a feast for the æsthetic mind, but form a reservoir from which the artist and designer can draw inexhaustible inspiration. To those who cannot afford to secure the original engravings in good states, the possession of Messrs. Lawrence and Dighton's sumptuous volume will provide a consoling and, in most utilitarian respects, an adequate substitute. Not one of the greater engravers of the time—of the men who attained in the line method a lightness and delicacy of style, and a perception of decorative effect which still remains unique—are unrepresented among the illustrations. These have evidently all been taken from exceptionally good impressions; some of them, the beautiful *Le Coucher de la Mariée*, for instance, or *Le Danger du Tête-à-Tête*, are specially admirable master-pieces, and in all of them an unusually high standard of quality has been maintained.

"Mrs. E. M. Ward's Reminiscences"
Edited by Elliott O'Donnell
(Sir Isaac Pitman and Sons, Ltd. 12s. 6d. net)

The Victorian Age is receding into the background of the past. Even those of us whose recollections extend only to the latter part of the period—to the time when the art of Whistler and Burne-Jones was equally decried, when Leighton and Millais were the acknowledged leaders of the profession, and Landseer was still a name to conjure with—are beginning to regard ourselves as old fogies; and now a lady, who is still more active than many of our children and who plies her brush with undimmed vigour, has brought out a volume of reminiscences which carries us back to before the date of Queen Victoria's coronation. Mrs. E. M. Ward appears to have discovered the secret of perennial youth. A year or two ago she gave an exhibition of garden subjects at a "West End" Gallery which were as bright and fresh in their colouring, and as daintily finished, as if she were in the zenith of her powers, and even at the present moment she is preparing for another exhibition. The present year is the second beyond her diamond jubilee as a professional painter, for she exhibited at the Academy so long ago as 1849. It was the same year that Millais, a precocious youngster, finished his first pre-Raphaelite picture; Leighton had not yet come upon the field; Sir Martin

Arthur Shee still occupied the presidential chair or [illegible] was sitting there as his deputy. But Mrs. Ward's recollections carry us to earlier times even than this. She was a favoured child, and came of an artistic family, being daughter of George Raphael Ward the engraver, grand-daughter of James Ward, the animal painter, and [illegible] Mrs. [illegible] of his period. Those were [illegible] tell her tales of her sister, the beautiful and charming Anne Ward, the wife of George Morland, [illegible] Mrs. Ward [illegible] Morland [illegible] come home at [illegible] hours of the night and [illegible] Landseer, the [illegible] Mrs. Ward [illegible] with his other [illegible] Thenceforth [illegible] all the time and an Associate of the Royal Academy. [illegible] personages figure prominently in the pages, [illegible] relations [illegible] relations [illegible] Dickens [illegible] appears as a genial host [illegible] a penchant for putting [illegible] ghosts to sleep in a haunted room and giving them [illegible] bedtime [illegible] of the apparition. It was of a lady with long yellow hair who

appeared to anyone sleeping in the apartment who was destined to an untimely end, and by gesture revealed to them the manner and nature of their approaching death. [illegible] who had no knowledge of the legend, saw the apparition [illegible] name of Lord Lytton's father. [illegible]

[illegible]

[illegible] removed [illegible] the [illegible] hall. The book [illegible] and [illegible] the [illegible] upon the memory of her [illegible] The only quarrel that one can pick with the [illegible] is that she has [illegible] Mrs. Ward [illegible] among English women artists [illegible] of her pictures [illegible] have attained [illegible] popularity. One of her best works, [illegible] Art Gallery [illegible] has been [illegible] acquired [illegible] Mr. [illegible] has performed his task as editor with [illegible]

[illegible] by a [illegible] to describe Charles Landseer, the animal painter, as an engraver, and he might have [illegible] to the name of Leighton's picture of the [illegible] which was his first celebrated work. It was the well-known *Cimabue's Madonna* [illegible] by Queen Victoria. The utility of the volume is enhanced by a [illegible] which is, however, [illegible] the same [illegible]

"The Encyclopædia Britannica" (eleventh edition) Twenty-nine volumes. The Chancellor, Masters, and Scholars of Cambridge University.

It [illegible] With the new [illegible] There [illegible] of the finest important articles on many subjects [illegible] that a man should know something [illegible] written in a [illegible] and in many cases the [illegible] The [illegible] of the great [illegible] the Continent, Africa, and Asia [illegible] which they treat. The result is that the present edition of the encyclopædia, the eleventh, is an epitome, and that not a brief one, of the world's knowledge brought right up to the date of issue. To critics the task of reviewing this stupendous work is one of extreme difficulty; its contents are so Brobdingnagian in their proportions, so wide in their scope, as almost to defy exhaustive analysis or criticism; to even gauge their extent one must resort to comparison. An ordinary six shilling novel contains about one hundred thousand words, the encyclopædia forty millions; in other words, the labour of reading it would be equal to that of mastering the contents of four hundred novels, or indeed greater, for while fiction may be skimmed, the articles in the encyclopædia—there are forty thousand and odd of them—are so highly condensed that every sentence may be said to convey a pregnant fact and to demand careful perusal. The best then that can be done in the way of review is to sample the collection of the work, picking one of the volumes of which it is composed, and consider one or two of the individual items among its contents. The fifth volume, for instance, "Cal" to "Cha," which begins with a biography on John Caldwell Calhoun, the American statesman, and ends with a short explanation of the term "Chatelaine," contains an important monograph on "Ceramics"—important, that is to say, as regards the subject, for treated in the encyclopædia it appears [illegible] Yet this article contains about eighty-five thousand words, and is illustrated with fifty-two drawings and ten full page plates, including five printed in colour. If arranged in volume form it would make a somewhat bulky handbook on the subject, superior in substance to the ordinary handbooks, for while the latter are generally the work of individual writers of somewhat superficial knowledge, the encyclopædia article is the compilation of several experts who

[illegible] BY ANTONY VANDYCK [illegible]

[illegible] BY [illegible]

[illegible]

and other authorities on the sections of [illegible] The [illegible] Professor William Burton, and [illegible] by Messrs. H. R. Hall and H. B. Walters of the British Museum, and Messrs. [illegible] and B. Rackham of South Kensington, [illegible] special [illegible] would not lightly venture to dismiss. The sections of the volume [illegible] devoted to the work of the Egyptian, Assyrian, Greek and Roman potters are [illegible] in incorporating the results of the [illegible] discoveries, which in some [illegible] have exploded theories which have long passed current in the [illegible] world. The tendency of modern research is to carry back the origins of civilisation to periods more and more remote. As Mr. H. B. Walters points out, "while up to the end of the nineteenth century the earliest remains [illegible] Greeks [illegible] could be assigned [illegible] to the period 2,500 to 2,000 B.C., it is now possible [illegible] that at that period [illegible] were [illegible] developed [illegible] development of Greek pottery from the Neolithic age." Egyptian and Assyrian pottery can be traced back even further. The [illegible] have [illegible] the Chinese potters [illegible] the [illegible] with [illegible] a process which appears to have begun in the Roman Empire during the [illegible] [illegible] Though the use of the potter's wheel was known in China [illegible] The pottery of Persia, Syria, Turkey, and Egypt [illegible] and [illegible] belongs to a later date, yet [illegible] recent researches prove that [illegible] the fall of the Roman Empire, and the [illegible] beautiful [illegible] and Syrian [illegible] [illegible] of which is [illegible] It may perhaps [illegible] the [illegible] the [illegible] to give the most [illegible] a general view of the potter's art [illegible] written, bringing it right up to the [illegible] developments. The illustrations [illegible] coloured plates especially [illegible] of exceptional quality [illegible] the [illegible]

[illegible] BY [illegible]

[illegible] BY [illegible] [illegible] BY [illegible] [illegible] BY [illegible]

NOTE.—*The illustrations on this page are from "Art in Northern Italy" (William Heinemann)* complete. Turning to a few of the other articles in this single volume of special interest to collectors, one finds a short monograph on Sir Augustus Wall Callcott, in which the writer somewhat flatters the artist by placing his continental landscapes "in the highest class"; brief but well-informed monographs on Jacques Callot, William Camden, campanile (illustrated), Dirk Rafelsz Camphuysen, Giulio Campi and his pupil Bernardino, Antonio [illegible] Antonio and Bernardo Canaletto, candlesticks, Giovanni Agnolo Canini, Alonso Cano, Simone Cantarini, Jean Baptiste Capronnier, Lodovico, Agostino and Annibale Caracci, Caran d'Ache (Emmanuel Poiré), Michelangelo Amerighi and Polidoro Caldara Da Caravaggio, Carolus-Duran, Vittorio Carpaccio, Girolamo Da Carpi, Asmus Jacob Carstens, cartouche, carving, gesso and gilding, casket, cassone, Andrea Del Castagno, Bernardo Castello, Giovanni Battista Castello, Giovanni Benedetto Castiglione, George Cattermole, Pietro Cavallini, Jean Charles Cazin, Cephisodotus, [illegible], George Chambers, Sir Francis Legatt Chantrey, Chantrey bequest, chapbook, Jean Siméon Chardin, Nicolas Toussaint Charlet, William Merritt Chase, and chasing. Longer articles are given on Cameo, capital (architectural), playing cards, caricature, carpets, cartoons, castle, catacombs, cathedral, William Caxton, ceiling, Benvenuto Cellini, chair, chandelier, and chasuble. This list of articles on subjects directly connected with art taken from a single volume, which might be indefinitely extended, gives some idea of the completeness with which the whole range of the world's knowledge has been drawn upon for the entire work. The more lengthy articles are especially well written, and in most cases the letterpress is well proportioned to the importance of the subject; a few exceptions only occur. Concerning the account of Canova by the late W. M. Rossetti, one feels that it gives undue importance to the somewhat overrated sculptor; while Chardin was surely too great an artist to be dismissed in half a dozen lines. But minor blemishes like this are inevitable in a work of such magnitude. Its main office is admirably fulfilled. Like a reservoir in which water from all sources of knowledge has been collected, it offers an unfailing supply to those who want information on practically any subject. If this one work constituted a man's sole library, he would, if he mastered it, be learned above most of his compeers.

"The Year's Art, 1912" (Hutchinson & Co. 5s. net)

THIS invaluable *vade mecum* of the artistic world, *The Year's Art*, shows the usual progressive advance in its illustrations. Each year it grows more indispensable to the artist and art worker, containing as it does a wealth of specialised information they could obtain from no other source, and giving a complete epitome of all the artistic events in the exhibition gallery, the studio, the museum, and the sale room for the past year. A complete set of the volumes forms one of the most useful works of reference that a connoisseur could possess.

"Art in Northern Italy." By Corrado Ricci (William Heinemann. 6s. net)

THE whole of Northern Italy is practically one large art museum, for there is not a town between the Adriatic and Eastern France which does not contain beautiful buildings, pictures and statuary. Señor Corrado Ricci, the Director-General of Fine Arts and Antiquities of Italy, has essayed the task of describing this wealth of treasure in the compass of a 350-page handbook, and has achieved the apparently impossible by succeeding. The volume so resulting is a marvel of condensation. There is scarcely a noteworthy piece of art work in the five northern provinces—Piedmont, Lombardy, Venetia, Emilia and Liguria—which is not described and criticised; and this in no perfunctory manner, but so as to put the reader into the possession of the essential facts regarding the works and the men who produced them; while the very full list of authorities appended at the end of each chapter will enable the student to seek further into the matter should he so desire. The scope of the book covers the whole field of artistic achievement in the country from the time of the Roman Empire to the present day. It is profusely illustrated, has a capital index, and altogether forms a handy work of reference which no visitor to Northern Italy or student of Italian art should fail to add to his library.

"Heroines of Genoa" and "The Dogaressas of Venice." By Edgcumbe Staley (Warner Laurie 12s. 6d. each)

MR. EDGCUMBE STALEY'S two most recent works must be looked upon less as serious contributions to our historical knowledge than as picturesque and vivid accounts of some of the more romantic episodes associated with two of the greatest of the cities of the Italian renaissance—Genoa and Venice. As such they will be welcomed by that class of reader who finds orthodox histories and biographies dull reading. No such charge can be brought against these volumes. They are written in a picturesque and vivid manner, abound in thrilling incidents, and are certainly more absorbing than the average modern novel. That Mr. Staley does not always keep within the strict limitations of his themes, or that some of his incidents are more based on legendary lore than the sober chronicle of history, will perhaps hardly be considered as faults; but nevertheless one is curious to know on what authority he bases his identification of the *Amor et Castitas*, at present described in the National Gallery Catalogue (No. 1,106) as being by an unknown artist, as a picture of *Simonetta Vespucci and Giuliano de' Medici*, by Sandro Botticelli.

STAMPS

Why I shall Buy the Dickens Stamp

By Andrew Lang

To collect Dickens stamps is merely to pay a tiny percentage on an infinite debt of gratitude to Charles Dickens.

Dickens was, of course, a very successful author, and by his books and lectures he made probably the income of a lawyer in very good practice. But he did not make, I think, nearly so good an income as is won by really popular novelists and dramatists of our own time. In the days of his early novels, ere he had rushed into entangling engagements, he was terribly overworked, and made very little. Any publisher in the United States could, in Dickens's day, publish any English book he pleased without paying a penny to the author (while England behaved in the same liberal manner to American authors). Dickens drew very few dollars from America, where his books were probably more largely bought than at home.

Thus Dickens was never a rich man, while, like all authors, he was constantly appealed to for money by every one who had less cash than imagination. Like authors and artists of all sorts, like Thackeray and Scott especially, he had a kind heart and an open hand, and no man can tell how much of his income went to help strangers by way of what the old kings innocently styled "Benevolences."

Again, by the law of this country, an author loses all property in the creations of his own industry and genius at the end of forty-two years from their first publication in each case. After that, as the Highland gentleman said long ago of the Lowland sons of Murray and Elliot, an author's works are a region "whence every man drives his prey." The Government rule is no hardship to most authors, whose books are "dead" and in no demand long ere they [illegible] forty years. I, for one, like the penniless traveller, I can whistle before the highwayman. But the law is hard on the descendants of men of genius: Dickens, Scott, Thackeray, Macaulay, Carlyle, Tennyson, Mrs. [illegible] [illegible] benefit of one single pin.

Now it is known that by the Dickens stamp scheme [illegible] on the model of some of the [illegible] sons of the Dickens [illegible] modest prosperity in which every reader of Dickens [illegible] great [illegible] of the English [illegible].

The plan [illegible] penny [illegible] stamps, [illegible] the world [illegible] has been [illegible] Dickens [illegible] the volume [illegible] Dickens [illegible] desire.

Nothing [illegible] buying [illegible] Dickens to buy [illegible] pictures.

Not the man [illegible] attained [illegible] or more than [illegible]. It began when I was [illegible] buy [illegible] when Mr. Pickwick [illegible] and [illegible] English [illegible]. The [illegible]

[illegible] as two little boys in a preparatory school at St. Andrews [illegible] who ran away. Their [illegible] intention was to march [illegible] the West Coast of Scotland, and there to support themselves [illegible] as they could catch and such game [illegible]. They slept in the [illegible] one of them [illegible] red coat. "The military ap-pearance [illegible]," he said, but it was only the hunts-man [illegible] hounds. Presently they were taken [illegible] headmaster, though they were not whipped, like Smike, by a [illegible] rule. When their stores for the journey were overhauled, among them was found *Pickwick*, in the first edition, with Seymour and Phiz's unequalled illustrations.

For my part I did not run away. I went [illegible] Mr. Dickens to [illegible], [illegible] I had [illegible] with Mr. Winkle and Mr. Winkle's [illegible], with Mr. Tupman, with the Fat Boy, with the inestimable Weller, with Captain Boldwig, with the lady in yellow curl-papers, and the Saw-yers, Benjamin and Bob, and Messrs. Dodson and Fogg, and [illegible] imperishable crowd. These were things [illegible] intelligible to a child, though nothing [illegible] *Merry Wives of Windsor*, [illegible] I missed much of the fun, but all [illegible] "all with me and mine."

Then came *David Copperfield*. What a book for a child! [illegible], I think, can wholly appreciate David's boyhood [illegible] David. He [illegible] Mr. [illegible] "[illegible]" passed by David [illegible]

"Were [illegible] sharp?"

"[illegible] sharp."

[illegible] the flashing [illegible] and [illegible] to begin with Master [illegible]. He tells [illegible] the house of [illegible]. He drew skeletons, like Tommy Traddles. I remember dimly thinking that it was rather hard that David had no sister, when [illegible] I would have possessed such a relation. Like David I was in love with Steerforth, having [illegible] a tall, handsome, strong, [illegible] and [illegible] put one into the [illegible] and only knowing that I was [illegible] but it did make [illegible] that the [illegible] Steerforth [illegible].

[illegible] of David [illegible] that Sir Walter Scott [illegible] and that he had [illegible] when David [illegible] the first David was a [illegible].

[illegible] Oliver Twist, and with boys who were rather better company—Charlie Bates and the Dodger. Walking down the steep Hanover Street in Edinburgh, I followed an elderly gentleman in a frock-coat. His tail-pocket nearly overcame my virtue, his [illegible] pocket-handkerchief tempted me. I knew what Master Bates would have done, and how he would have done it. But the vision of that worthy Bailie, [illegible], and of his probable scepticism when I advanced the plea that I had been reading *Oliver Twist*, and was playing at being Charlie Bates, kept me out of undesirable notoriety.

In those days the [illegible] of being pursued by Bill Sikes or other emissaries of evil was a nightmare worse than all the ghosts in Mrs. Crowe's *Nightside of Nature*, and all the horrors of Edgar Poe. I confess that in theory I took no interest in Cruik-shank's illustrations. He does not inspire sentiment. Still, at the same time, I met scores of boys, all Dotheboys Hall, and the Squeerses, so comic and so terrible, and dear Newman Noggs, and the young Crummleses, and the Phenomenon, the pony of [illegible] mind, the Kenwigses, Mr. Lillyvick, Mrs. Nickleby and her novels, that impassioned and amorous horticulturist—all that world of friends who never die and never weary, never grow cold, never grow too rich to know us any longer, never grow so poor that they make you poorer, never ask for anything but this passing benevolence. Can we refuse their mute appeal?

If each of us takes a stamp as a present for each of the friends whom we have made through Mr. Dickens's introduction, this enterprise will not fare ill. You can even lend a half-crown to the Marchioness and Dick Swiveller, and Quilp, and Miss Brass and Short, and old Codlin and Mrs. Jarley—and we are only beginning.

I suppose that I have never laughed more heartily than over Jefferson Brick and Hannibal Chollop and the literary ladies, or to more rhythmic accents than those of the gentleman who thus expanded his chest: "Wild he may be, so are our bears; rough he may be, so are our buffaloes; but his proud answer to the tyrant and the oppressor is that his bright home is in the setting sun." I cannot but think that I have imitated this virtue, when saying of a tyrant and an oppressor, Bonny Dundee, [illegible] that "he has no monument built by men's hands, but his memory dwells in the light of the setting sun on the hills of Atholl."

[illegible] original?

Think of Mrs. Gamp, think of the Pecksniffs; don't tell me that Mr. Pecksniff is a hypocrite, a [illegible] be [illegible] for ever. If Dickens meant us to dislike Mr. Pecksniff; his sorrows above the [illegible]. One could not condemn Mrs. Nickleby or Mr. Toots or think the Chicken as unduly loud. They are all so irresistibly, so richly grotesque and [illegible] fully human [illegible] all ages.

When the saintly poet, [illegible], learned that he was going to die in a little while, he said, "Then bring me *Pickwick*," and so with happy and kindly mirth [illegible] his soul [illegible] the night-wandering waves. Who knows—I speak it with great reverence—that our debt to Dickens will end even with death? The death [illegible] till his own death that great man was delighting us, and was leaving by the inimitable pages of *The Mystery of Edwin Drood* a subtle and endless suggestion of a [illegible] [illegible]. It [illegible] the pleasure to [illegible] [illegible] to the *Mystery of* [illegible].

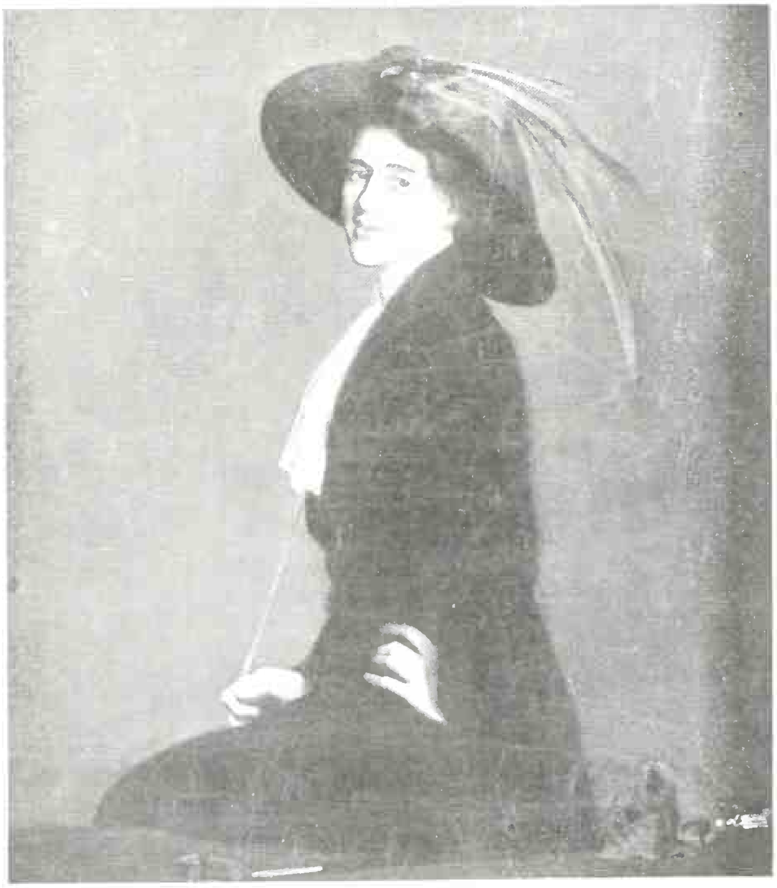
I know from [illegible] one of our [illegible] to Dickens, [illegible] Mr. Pumblechook, [illegible] Mr. Wopsle, [illegible] and the [illegible] Mr. Jarndyce and Wemmick, Mr. Micawber and Mrs. Micawber [illegible] Wilde [illegible] [illegible] the [illegible] of our friends [illegible] the [illegible] whatever [illegible] will [illegible] danger of bankruptcy. Make a run on the Dickens stamp and pay [illegible]! Smile while the generous [illegible] much more [illegible] good for Dickens.

CHARLES DICKENS [illegible]
[illegible] IN THE POSSESSION OF [illegible]

CURRENT ART NOTES

The National Portrait Society and The Modern Society of Portrait Painters

The aesthetic egotism of the English race is exemplified by the continually increasing output of portraits. In all the principal exhibitions they monopolise an unduly large proportion of wall space, and of recent years they have overflowed into exhibitions exclusively reserved for this branch of art. The latest society to inaugurate one of these in the metropolis is the National Portrait Society, which, after successful displays in the provinces, held their first London exhibition at the Grafton Galleries. The standard of the work shown was high, which [illegible] Mr. Shannon and Mr. Jacomb Hood [illegible] hesitation, and yet at a little distance away producing the effect of a most elaborate and careful finish. A pre-Raphaelite artist might have told us as much, recorded the folds of the draperies, their textures, and the shimmering play of light upon the silks and satins with equal fidelity, but he would have lost something of Mr. Conrad's breadth, and his handling would have deprived the colour of something of its atmospheric qualities. Of Mr. Glyn W. Philpot's two pictures, the *Lady in Black and Silver* was beautiful in its restraint and harmonious expression, and the one which possessed the most charm. The portrait of *Miss Lena Ashwell in "The Great Mrs. Alloway"* was something of a *tour de force*—the face and figure full of character, the lighting so managed as to concentrate the interest on the sitter's personality, but the effect produced on the spectator's mind was one of painful expectancy, an unsolved and tragic enigma, towards the solution of which no hint was afforded in the picture. The portrait of *Mrs. Geoffrey Blackwell*, by Mr. P. W. Steer, was hardly convincing; the artist scarcely seemed to have been completely *en rapport* with his sitter. Of Mr. W. G. Von Glehn's

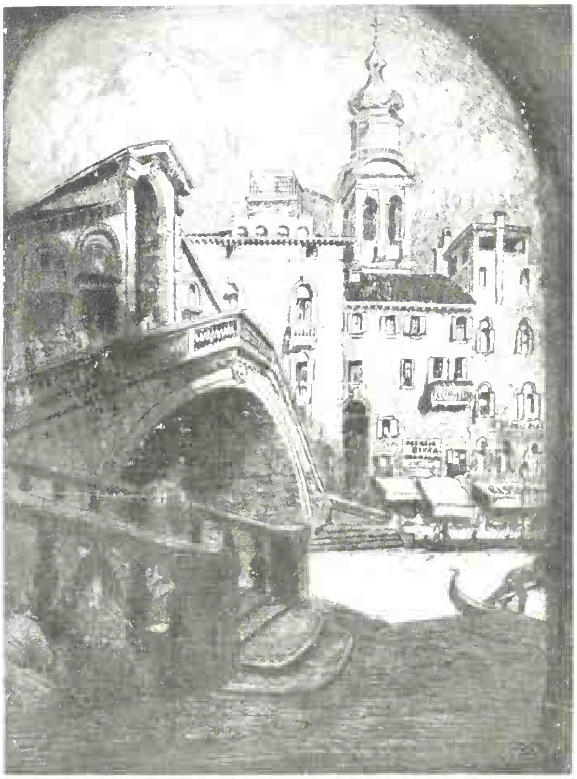


PORTRAIT OF A LADY BY HAROLD SPEED

two of portraits, that of *M. Zadi* was perhaps the most happy. Thoroughly easy in pose and expression, and fluently handled, it had a satisfying air of completeness without being overelaborate. It was somewhat unfortunate that Mr. W. Nicholson's broadly handled *Nance* should have been placed in such close juxtaposition to Mr. Gerald Eddis's smooth and highly wrought portrait of *Margaret Eddis*, as each work acted as a foil to show up the defects of the other. Mr. Frank Craig's well-treated portrait of *Mrs. H. B. Craig* had already been shown in London.

The picture of *Lady Agnew* was the most important of Mr. J. S. Sargent's several contributions. Mr. Sargent's attainments are unquestioned, and yet one hesitates to place him among the greatest masters of English portraiture. His technical equipment is more complete than that of any of his predecessors, and he can record form, modelling, and texture with a precise certainty that was lacking in the process of the eighteenth-century exponents of the art; yet it is only in comparison with them that he lacks something. The *Lady Agnew* compelled one's admiration, but it failed to perform a magic, easy in the same way that a fine Romney or Gainsborough would have done. Master Spottiswoode, a pleasant-looking little lad in a Norfolk jacket, was delightfully portrayed by Mr. William Orpen, who was also seen to advantage in his clever portrait of a lady. Mr. L. Campbell Taylor's clever *Portraits in a Drawing-room* was a well-balanced piece of genre painting, in which the figures in the picture constituted part of an admirably lighted and composed picture. In the centre gallery the group of [illegible] *Viscount Tredegar* [illegible] *the Marquess of Sligo*, by Mr. John Lavery, was more noteworthy on account of its size, if not for its quality. Mr. Lavery's technique is too good to permit him to produce anything wholly inartistic, but his conception of the scene was faulty, the figures not composing happily together, and the whole effect being spotty and distracted. The representation of the Marquess of Sligo in a little boat was forceful and a fine realisation of character. The three examples sent by Mr. Harold Speed showed him to be gaining in strength and decision of touch. The flesh tones of his *Mrs. Ernest Hills* were well rendered, but the more charming of the two portraits was the *Portrait of a Lady*, simple and unaffected in its colouring, easily handled, and marked by a pleasant unconventionality of pose. Good work was shown, among others, by Messrs. T. Austen Brown, George Henry, David Muirhead, and W. Nicholson, the latter's strong portrait of the *Earl of Plymouth* in red robes being his most striking contribution.

The fifth exhibition of the Modern Society of Portrait Painters appeared to be scarcely so strong as that of the R.O.I. Society. The standard of the best work shown was quite as high, but there was a smaller proportion of it, and the pictures hardly displayed the same range of subject. Mr. Glyn W. Philpot, who is a member of both societies, was well represented in his *Lady in Grey*, a composition in which rich and strong tones of colour were contrasted with black, and set against a dark background. The colour was superbly handled, in a most effective union of [illegible]. Mr. [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. The [illegible] [illegible] of the [illegible] [illegible] the [illegible] [illegible] [illegible] [illegible] [illegible] as the [illegible] Mrs. [illegible] [illegible]. The picture was [illegible] painted, and the [illegible] of the [illegible] was well [illegible]. [illegible] group was Mr. [illegible] [illegible] [illegible] [illegible] [illegible] gentleman [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] Venice [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] was Mr. George W. Lambert's [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. It was hardly [illegible] [illegible] [illegible] [illegible] that [illegible] [illegible] [illegible] should have been [illegible] [illegible] [illegible] [illegible] which was [illegible] [illegible]. Among the single figures [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] of [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the [illegible] of the [illegible] with grave [illegible] [illegible] the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]. Mr. W. H. [illegible] [illegible] [illegible] portrait of *Mrs.* [illegible] [illegible] [illegible]



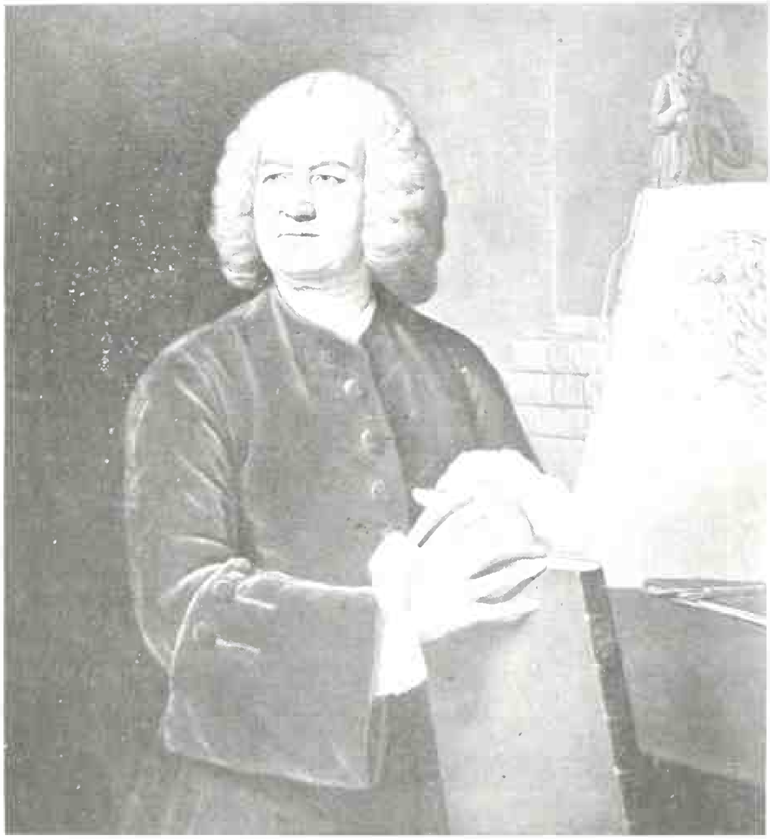
RIALTO, VENICE BY ANDREW F. AFFLECK

[illegible]

[illegible] of [illegible] [illegible] and [illegible] the composition [illegible] some very highly [illegible]. The *Blue* [illegible] of Mr. John Da Costa was a happy piece of [illegible] work. Mr. Alfred Priest's portrait of *Mr.* [illegible] was well [illegible] the personality of the sitter being well suggested. Other artists whose work called for attention were Messrs. Louis Ginnett, [illegible] [illegible] [illegible] W. Carter, and John Wall.

Modern Etchings

[illegible]



PORTRAIT OF DR. [illegible] PRICE BY ROBERT EDGE PINE (SHEPHERD'S GALLERY)

[illegible] Haden, and E. M. Synge. An etcher who belongs to the [illegible] Alfred [illegible] was also well represented. In his work he shows a true perception of atmosphere, and occasionally [illegible] [illegible] of [illegible] and [illegible] feeling.

The Society of Women Artists

The [illegible] exhibition of the Society of Women Artists, held at the galleries of the Royal Society of British Artists in Suffolk Street, contained [illegible] works of [illegible]. The bulk of the exhibits were [illegible]. Here and there [illegible] *The Straw Hat*, a [illegible] by Miss Frances [illegible] the *Gate* [illegible] *Harrow*, [illegible]. Other works that deserve mention were [illegible] several [illegible] studies of dogs by Miss Fannie Moody, *A Fairy Tale of the Sea*, by Miss Nellie Joshua, and a fresh and vivid piece of open-air naturalism, *The Hill Top*, by Miss Rose [illegible].

"An Angry Sea" By Arthur Severn, R.I.

At the Graves Galleries in Pall Mall, among other interesting modern pictures, there is at present on view a large oil painting by Arthur Severn, entitled *An Angry Sea*, which is a noteworthy example of marine painting. The subject is extremely simple; a narrow stretch of shore almost covered by the incoming tide, shown under a gray storm-swept sky. The colouring is restrained, the brightest light being obtained from the shimmering silver of the wet sand and the masses of snowy foam, which tell out strongly against the gray green sea and gray overcast sky. The artist has rendered with great fidelity the swirl and tumult of the water; its surface lashed into a myriad atoms of spray no heavier than gossamer, but the moving mountains of liquid beneath raging forward with irresistible force and weight, while the flying clouds in the sky add to the impression of unrest. Mr. Severn has achieved this effect apparently without effort, and using only low-toned colours, delicate and tender in its harmonic expression. As a forceful picture of one of nature's sterner moods, the work should take high rank.

Water-Colours by A. Pisa Paintings and Water-Colours by S. J. Lamorna Birch

At the Galleries of the Fine Art Society, 148, New Bond Street, there was to be seen a collection of drawings of Italian subjects by Signor A. Pisa, very charming in their colour and clean and free in execution. Mr. S. J. Lamorna Birch in the adjoining room had a number of paintings and water-colours of English scenery which showed considerable distinction. Mr. Birch is an artist of many moods, in all of which he expresses himself with a free realization of his personality, so that whether he gives a low-toned, atmospheric rendering of twilight, or a breezy transcript of a sun-bathed countryside, he makes an equal appeal to the spectator. One would like to warn him, however, against the too free use of the [illegible] knife in some of his work. He succeeds so well without the aid of this questionable method of producing high lights that it would be well if he discarded it altogether.

Persian Art

The proprietors of the newly opened Persian Gallery, 128, New Bond St., have inaugurated its career with an exhibition of considerable artistic and archaeological importance. This comprises a number of illuminations and miniatures by Persian artists between the fifteenth and seventeenth centuries, and a smaller collection of ceramic ware, chiefly of mediaeval times. Persian art has always been more catholic in its manifestations than that of any other Mahometan country, the religious restrictions against representing the human figure, which have been enforced in other Islamic centres, never having prevailed there. The illuminations, some of which are said to have come from the Shah's library, [illegible] representations of Persian life and society, generally expressed in a decorative manner without the aid of perspective, but highly realistic and painted with great decorative skill and considerable richness. Some of the pages of a wonderful manuscript copy of *Shah-nama*, the book written about kings, by [illegible], are [illegible] wrought into a scheme of great decorative beauty. No less noteworthy is a sumptuously bound volume containing a selection of poems by [illegible], written and illuminated by Mohamed-ben-Ahmed [illegible], with miniatures by Behzad. No European illuminator has produced work which excels this in sustained gorgeousness of coloration and design. There are many other items of equal interest: curious representations of scenes from the Bible, from Persian domestic life, of scenes of war, of the hunting field and of wild animals. Included with them are some [illegible] century art at the best period, when the native potters were producing wares which, in their [illegible] and perfect applicability of the [illegible] used, have never been excelled.

[illegible] STATUE OF THE [illegible] [illegible] WOOD [illegible] CENTURY [illegible]

Inro and Japanese Curios

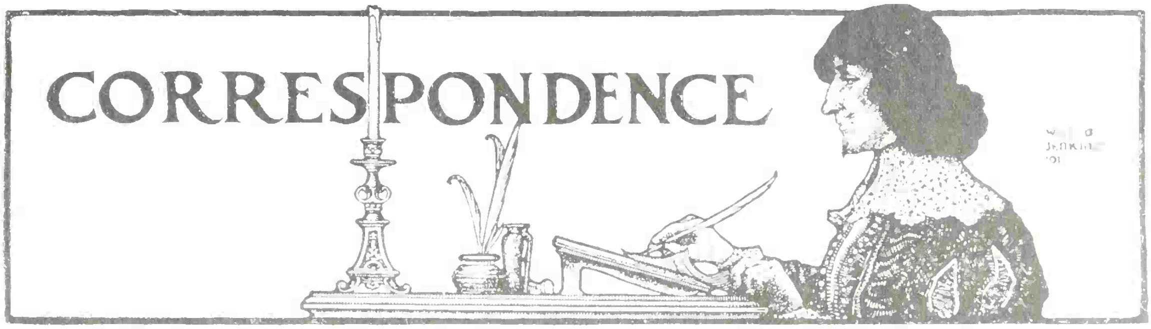
Among the [illegible] of the Far East [illegible] Japan are the inro or [illegible] which the Japanese [illegible] probably [illegible] with them. They were generally [illegible] divided into compartments [illegible] contain simple drugs. They were suspended at the end of [illegible] the sash, and kept in position by the netsuke [illegible] to which they were attached. The [illegible] lacquer, highly decorated with [illegible] designs, many of the greatest artists of [illegible] in the [illegible]. A large and interesting collection of these [illegible], belonging to Mr. J. [illegible], is on view at the galleries of Messrs. Yamanaka & Co., 127, New Bond Street. They comprise [illegible] beautiful specimens [illegible] in which the Japanese [illegible] [illegible] of sword-guard-makers, from the [illegible] to the [illegible] centuries, all of which are varied in their decorative forms, and combinations of bronze and gold, red bronze and silver being the favourite metals employed. Many other rare and beautiful curios are contained in the galleries, one of the most interesting items being a [illegible] carved in wood of Prince Shotoku [illegible] a personage [illegible] in Japan as having introduced Buddhism to the country.

Portrait of Sir Uvedale Price. By Robert Edge Pine

IN the December issue of THE CONNOISSEUR [illegible] there was an unfortunate [illegible] the portrait of *William Pitt* [illegible] in the [illegible] at Messrs. Shepherd's Gallery, which [illegible] absence of ornament. This picture had first been attributed to Romney, and afterwards, with more probability, to Robert Edge Pine. Everyone knows the work of the English [illegible], but comparatively few have ever heard of Pine, whose canvases, for the most part, are probably masquerading under the name of greater and more popular painters. It has been thought, therefore, that the reproduction of an undoubted example of this painter's work would not be without interest. Pine was one of those painters of varying merit whose light was eclipsed by the rays of the greater luminaries of his period. He was born in 1742, and was the son of Hogarth's friend John Pine the Engraver, who appears as the friar in the picture of Calais Gate, and was also the subject of a fine portrait by Hogarth. Young Pine received his first honours in 1760, when only eighteen years of age, gaining the first premium of £100 given by the Society of Arts for the best historical picture, and again repeated his success three years later, when, however, Romney was another of the competitors, and the senior of Pine by eight years only secured third place. Pine was a regular exhibitor at the Society of Artists and the Free Society, but appeared to be less at home in the Royal Academy, where he only exhibited on three occasions, which were separated by long intervals. Late in life he migrated to America, where he died at Philadelphia in 1788. The example of his work which is reproduced is a portrait of Sir Uvedale Price, who is remembered as the writer of *An Essay on the Picturesque*, in which he advocated the development of natural beauty in landscape gardening in preference to the set [illegible] of the time prevailing.

Dickens Parts

ALTHOUGH the first Dickens items—the books and writings of the great author which, when they are put up for auction, or elsewhere, cause collectors to unloose their purse-strings and evoke the passion of enthusiasm in the hearts of the most conservative [illegible] will be [illegible] the question of the [illegible] of the Dickens "centenary" [illegible]. From the beginning of his career Dickens [illegible] Sketches by Boz [illegible] first known works [illegible] and [illegible] immediate [illegible] the importance of having [illegible] issues of their [illegible] that the [illegible]. Most of the early books were originally published in parts, at which a high price [illegible] they should be in perfect condition, with covers and all advertisements [illegible], and that not only should they be first editions but the first issue of them. The *Pickwick Papers* may be cited as an instance. During the publication of the early numbers it seemed foredoomed to failure. Of the first part only 1,000 were printed, of which [illegible] were actually sold. Not until the introduction of Sam Weller did the tide turn, when the circulation rapidly increased to forty thousand. [illegible] parts were reprinted, and the earlier parts of the first edition had to be extensively reprinted, and the plates re-worked, to meet the prodigious demand. It is the earliest copies of the earliest issue which are the most desirable, and these constitute a mere handful. From a complete set now in the possession of Messrs. Maggs, 109, Strand, the following points of identity have been taken. On the covers of parts I. and II. the words "With four illustrations by Seymour" should appear, these being afterwards changed to "With illustrations." Seymour's connection with the work was terminated by his suicide when he had only completed seven plates, consequently the second part is deficient in one of the advertised number; the very earliest issues contain a printed address announcing the death of the artist. For part III. a new artist was engaged in the person of Robert William Buss, and an address having reference to his engagement was inserted. The two illustrations he contributed were not, however, a success, and these and the address only appear in early copies. With part IV. Phiz (Hablot K. Browne) made his first appearance; he first assumed the sobriquet of "Nemo," which *nom de plume* appears lightly etched in the left-hand corner of the two plates; he subsequently altered this to "Phiz," and for the later issues re-etched Seymour's plates and substituted designs of his own for those of Buss. Browne had from time to time to re-work his plates very extensively, and the alterations he effected in the designs afford means of ascertaining the identity of the later issues; the latter, moreover, do not contain the author's addresses in parts X., XV., XVII., XVIII., and XX., and the titles are always omitted beneath the plates. A complete set of the earliest issues of the first edition is worth twenty or thirty times as much as a set of the ordinary issues. There is not such a wide discrepancy in the values of the issues of his works published subsequently; but in many instances the alteration of a plate or title causes considerable variation. Thus, in *The Battle of Life*, the title-page of the first issue has the words "A Love Story," with the publisher's imprint beneath set forth in a simple scroll. In the second issue the imprint is removed below, and the scroll supported by a Cupid, while in the third the imprint has altogether disappeared. Many other instances like this might be recorded, but the subject, if treated at all, would demand a substantial volume. Of the popular works by Dickens not first issued in parts, *Great Expectations* is the most valuable. After appearing in *All the Year Round*, it was published in three volumes, of which comparatively few sets appear to have survived in good condition, the bulk of the issue being taken by the libraries. But the rarity of this is as nothing compared to that of one or two of the plays composed by Dickens. Thus, of *Mr. Nightingale's Diary: A Farce in One Act*, originally written by Mark Lemon, but so much altered and added to by Dickens as to become practically his work, the only copy known is now at South Kensington. Equally rare with this was *Is She His Wife?* a comic burletta, of which the single copy known belonged to Mr. Osgood, of Boston, and was destroyed when his premises were burnt down. Reprints of both these pamphlets exist, and command a good price.



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. Whilst, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR MAGAZINE is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

"Madame Recamier." [illegible]

Hand Screens. [illegible]

Bristol Cup and Saucer. [illegible]

Engravings. [illegible]

Grandfather Clock. [illegible]

"The Ruined Sanctuary." [illegible]

"Oliver Twist," First Edition. [illegible]

"Return from Hawking." [illegible]

Oil Painting. [illegible]

Dates of Clockmakers. [illegible]

Elizabethan Coin. [illegible]

Hogarth Engravings. [illegible]

Engravings by Prestel, after Morland. [illegible]

Coloured Prints. [illegible]

Engravings by W. Ward, after Morland. [illegible]

Durer Prints. [illegible]

"Eikon Basilike." [illegible]

"Rhoda Fleming." [illegible]

THE CONNOISSEVR GENEALOGICAL AND HERALDIC DEPARTMENT

Special Notice

THE CONNOISSEUR MAGAZINE has a Genealogical and Heraldic Department under the direction of a skilled [illegible] genealogical expert. The English ancestry of American emigrants has been made a speciality, and we have in our possession many thousands of unpublished clues, from the public records which have been long sought for by genealogists. Fees will be quoted on application to the Heraldic Manager, 95, Temple Chambers, E.C.

[The day [illegible] that [illegible] family history is an idle pursuit, tending to foster pride, has passed away, and it is now [illegible] may prove helpful, and give practical lessons in many ways. This being so, an account of the sources of information from which a genealogist traces pedigrees may be of some interest. After Wills and Parish Registers by far and away the most important are Chancery Proceedings, for the records of this Court are a veritable gold-mine to the genealogist. Of these documents it has been said that they reveal not only the names and descriptions, relationships, and descents of the parties [illegible]. These records commence in 1377, and continue to the present time. It may be imagined that [illegible] can be obtained from these pleadings, but this was not so; and it has been laid down that any family [illegible] must have had a Chancery suit at some time or the other.]

ANSWERS TO CORRESPONDENTS

[illegible].—A good and quaint description of the [illegible] of your family is found in the *Heraldic* [illegible] [illegible]

[illegible]

[illegible]

John, [illegible] of [illegible] and [illegible] of Ireland.
[illegible]

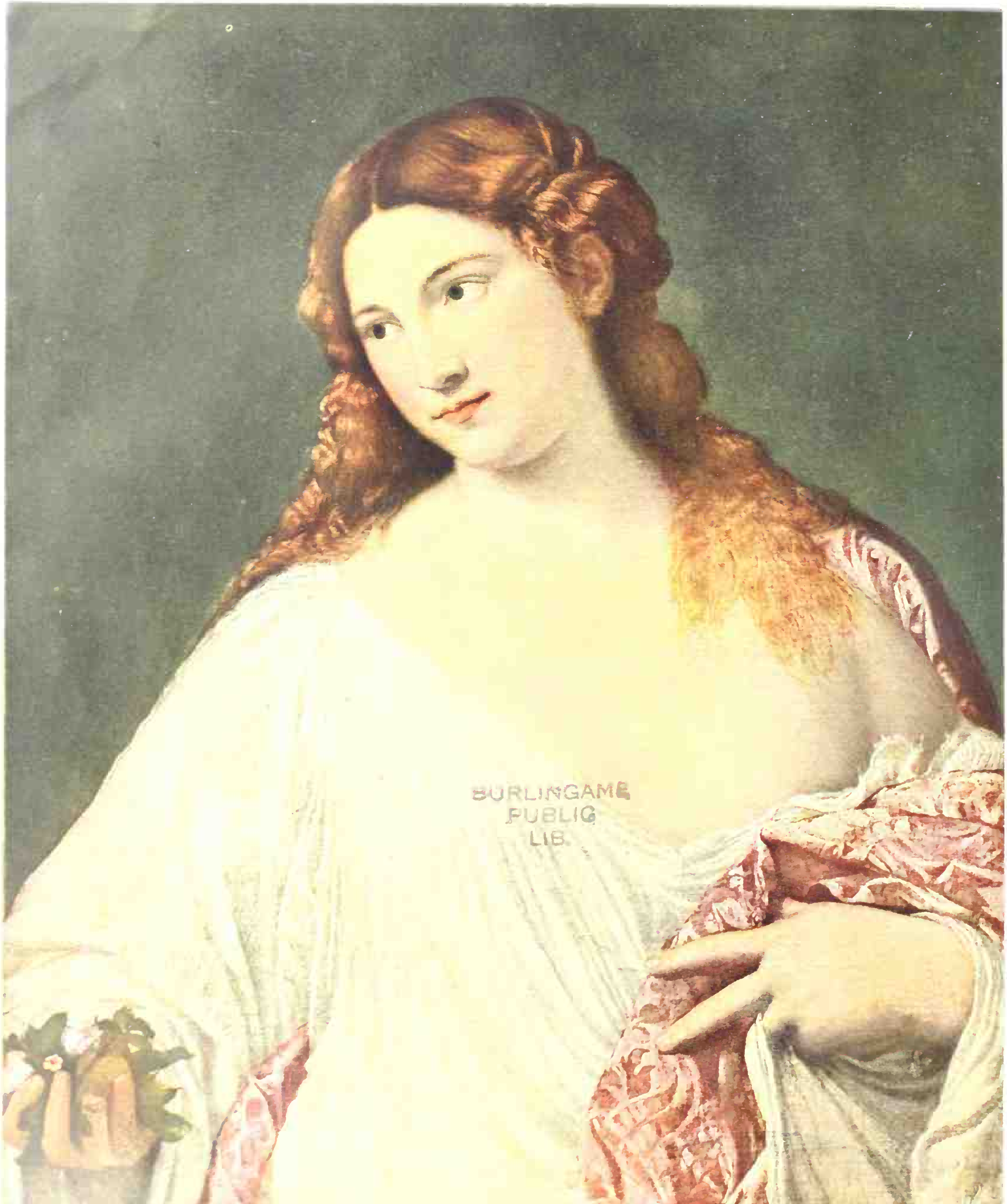
The [illegible]

Enquirer.—The *Poor Knights of Windsor*, whose title was changed by William IV. to *Military Knights of Windsor* in 1834, and the *Naval Knights of Windsor*, were separate foundations, and never had any connection with each other. The "College of St. George," of which the *Poor Knights* originally formed part, was instituted in 1348 by Edward III., whose foundation was confirmed and approved by Pope Clement VI. in 1351. The Knights originally numbered twenty-four, but in a few years were [illegible] to twenty-six, and were selected from veteran soldiers, who in their declining years [illegible] into poverty and ill-health. Separated from the College of St. George in 1483 by Edward IV., their number was, in Queen Elizabeth's time, reduced to thirteen; but by a benefaction acquired in 1631 by the will of *Sir Peter Le Maire*, [illegible] were added to the then existing body. The present military Knights occupy apartments within the precincts of Windsor Castle, and are selected from retired officers of the Army; the Governor and twelve others being on the *Royal* foundation, and the remaining [illegible] on the *Lower* foundation.

The [illegible] of the *Naval Knights of Windsor* owed its existence to money left for the purpose under the will (proved 1724) of *Samuel Travers*, [illegible] *the Prince of Wales*. In consequence of legal disputes, this foundation was not complete until 1798, when, by licence of the King, the College was instituted under the above title for seven [illegible] of the Royal Navy. It was situated in Datchet Lane, Windsor, near the Castle. Being dissolved in 1892 by Act of Parliament, the funds were applied to granting substantial pensions, called "Travers Pensions," to [illegible] retired [illegible] of the Royal Navy.

[illegible].—The arms engraved on the silver Georgian cup, [illegible] are those of the family of Slack of Ireland. In the *General Armory* they are ascribed to [illegible]

BURLINGAME
PUBLIC
LIB.



BURLINGAME
PUBLIC
LIB.

"FLORA"
BY TITIAN
In the Uffizi Gallery, Florence

Notable Collections

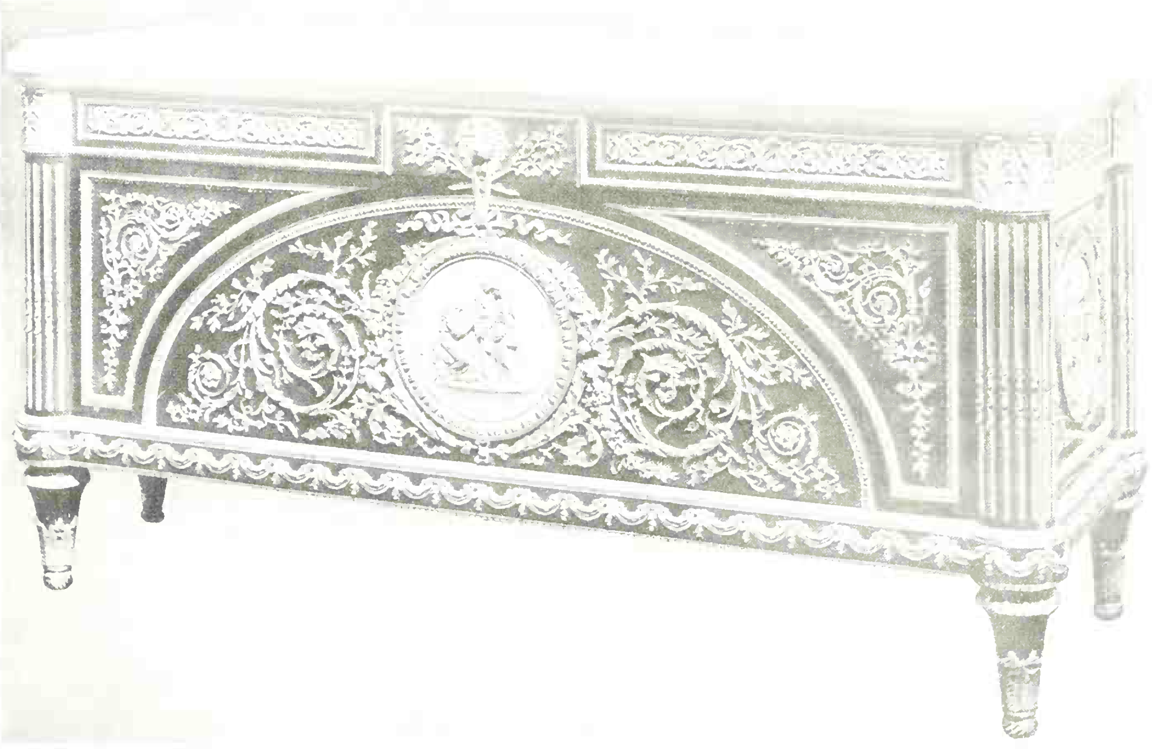
Sir John Murray Scott's Collection in the Rue Lafitte, Paris

Part II. By A. F. Morris

In these days of heated controversy on Land Reform and the Alien Question, it is interesting to the student of history to trace the results of the influence of the "stranger within the gates" in the countries recognised as leaders in the various great art epochs of past days. In France the passage of art evolution is marked by milestones mostly set by foreigners, hailing, for the greater part, from Germany or the Low Countries.

Curiously enough, these artists accomplished nothing in their own lands, but settled in France, the salutary influence of native French art acted like a tonic on their creative genius, and out of the settlement of German cabinet-makers in the Faubourg St. Antoine emanated *ébénistes* that succeeding generations have regarded as typically French.

The gradual abandonment of that central control exercised in the days of Louis XIV. led, however, to the revelation of national characteristics all [illegible] in those *ébénistes* who attained their greatest fame in the latter years of Louis XVI.'s reign. Those who took their first steps up the ladder of fame during the reign of Louis XV. came unconsciously under the influence of the old *régime* to reflect in their work the spirit



COMMODE IN THE STYLE OF THOSE RIESENER MADE FOR MARIE ANTOINETTE which assured the [illegible] of the country of their adoption.

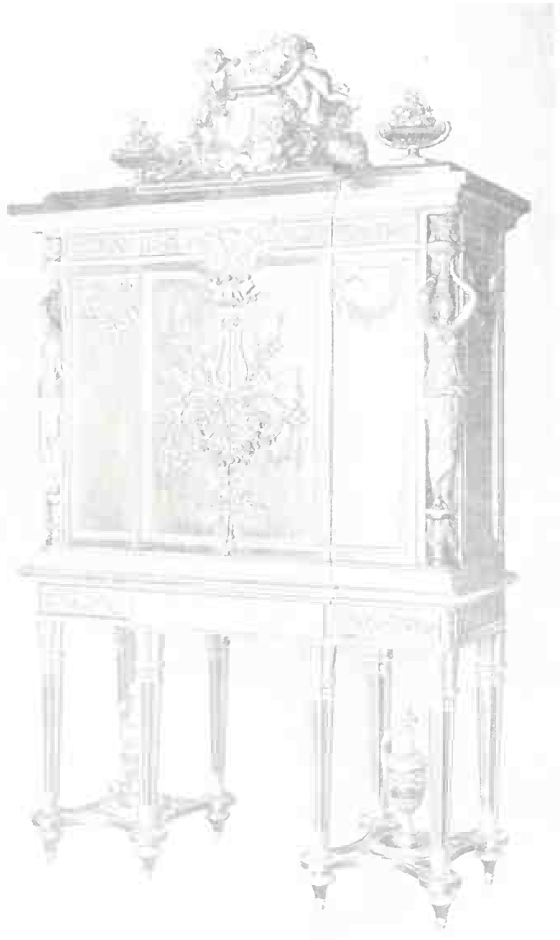
The opposition of construction, commonly design, for example the [illegible] between the [illegible] of Riesener and Beneman, the former pupil and direct successor in 1767 of Oeben, [illegible] the tradition of his youth and [illegible] them on the new and exceedingly popular [illegible] [illegible] [illegible] [illegible] [illegible] which [illegible] [illegible] [illegible] the [illegible] to the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the [illegible] and [illegible] [illegible] [illegible] [illegible] [illegible] and [illegible].

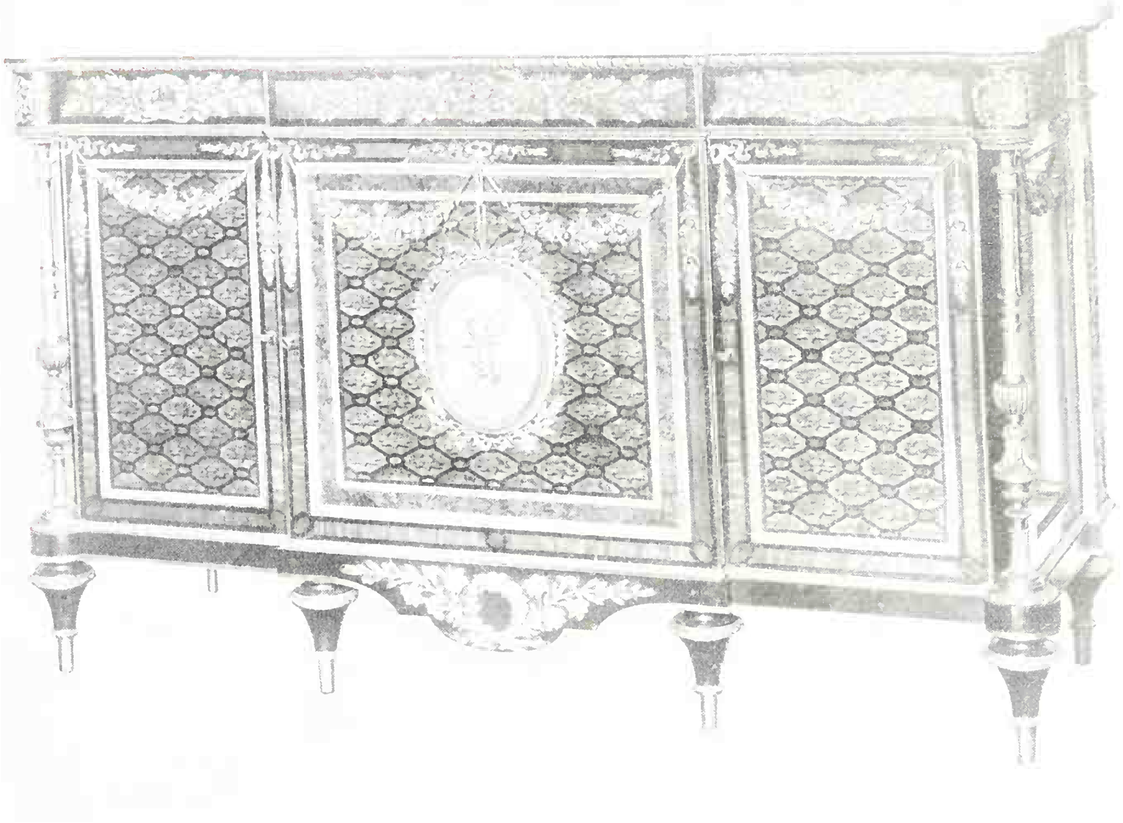
[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] his contribution. He [illegible] a reaction against the introduction of [illegible] [illegible] of such geniuses as [illegible] and [illegible] [illegible] [illegible] Gouthière [illegible] in less gilded [illegible]. He was one of the group of German [illegible] [illegible] [illegible] that [illegible] in Marie Antoinette. [illegible] [illegible] and [illegible] of all that is dainty and elegant in decoration and furniture that it is well [illegible] Madame [illegible] [illegible] [illegible] [illegible].

[illegible] [illegible] the Barry [illegible] that the [illegible] of Louis XVI. [illegible] and [illegible] the [illegible] of Louis XV. [illegible] [illegible] [illegible] his best work, while to [illegible] [illegible] [illegible] [illegible] *Bonheur*, he was reduced in his last years.

The contrast between these two men is well shown in the illustrations to these pages of a commode by Beneman and one by Riesener, also of the replica of the famous Windsor cabinet which Lord Hertford had copied, with the permission of Queen Victoria, by Webb nearly eighty years ago. It is very representative of the development of taste towards the end of the eighteenth century. The severe form, the admixture of classicism and purely French decoration, are very characteristic. The mounts of the original are by Gouthière, and in the copy, the flat, dead gold of the bronzes (which he claimed to have invented) has been well imitated. The arms that surmount this piece are those of Savoy and France; it is surmised that the original was executed to the order of the Comte de Provence or the Comte d'Artois, both of whom married Princesses of Savoy. A propos of the latter's spouse, a witty if somewhat scandalous play on words was in vogue at the time. The lovely lady, Madame Duthé, the Comte's mistress, whose undisguised charms are displayed in the portrait by Vestier in the same [illegible] next the study in which the cabinet stands, resided at Bagatelle, and when the Comte d'Artois's coach was seen leaving the Royal palace *en route* for this pavilion, the jest passed round that "Il va à [illegible] de son Gâteau de Savoie; il va prendre Duthé." The figure in this picture is life-size. The flesh tints and the luminosity of the background admirable, while the suave haughtiness of the lady is quite delightfully rendered—also her self-appreciation.

A portrait of the Comte as a little boy, in a blue coat and white satin breeches and stockings, hangs in the [illegible]. Sir John believes it to be by Tocqué.


REPLICA OF THE FAMOUS WINDSOR CABINET, WITH GOUTHIÈRE MOUNTS, WHICH WAS COPIED FOR LORD HERTFORD



AN EXAMPLE OF THE LOUIS SEIZE STYLE OF RIESENER WITH GOUTHIÈRE MOUNTS

and the attribution seems juster than that made by another authority, that the portrait is the work of Boucher. The animals are by Oudry.

To revert to the commode aforementioned. The model by Beneman is one of a pair similar to those made for Marie Antoinette's bedroom at Fontainebleau, which were removed to the Musée du Mobilier National. Two buffets, also replicas of those made for the Queen, bearing her monogram in the centre, and now in the Louvre, stand with the commodes in the dining-room of the Rue Laffitte, above them hang four large battle-pieces by Vernet.

The Riesener model shows in the mounts the delicate precision which marked all work of the great bronze worker Gouthière, while the central point of interest, the medallion, is a device the cabinet-maker was particularly fond of introducing. In the marqueterie, each of the little lozenges has the blossom of a narcissus with green centre deftly inlaid, and each angle of the trellis of dark wood is marked by a square of the green tinted veneer. This *meuble* is one of a pair that stand either side of a fine gilded Louis XVI. bedstead, head and foot padded and covered with embroidered corded silk, and hung with curtains most exquisitely enriched with garlands of flowers and musical trophies worked in the needle work by the ladies of St. Cyr.

This state bedroom holds treasures of different periods; there is an Empire jewel cabinet, which belonged to the Princess Borghese, the drop panel is exquisitely decorated with bronze, in which palm leaves are intertwined with wreaths of bay. Twin columns flank the sides, capped by sphinx heads. The jewel casket contained in the cabinet is lined with sea-green silk.

A Louis XVI. chest of drawers in mahogany is noteworthy on account of the fine character of the bronze mounts. The handles take the form of wreaths tied together with ribbons, which also support a central ornament, of a basket of flowers. The keyplates are a flaming heart pierced by an arrow and bordered by myrtle sprays. A heavy frieze of architectural design below which runs a narrow border gives distinction to the upper drawer, while framing the two lower ones, making them seem the one piece, another moulding bound about with its leaves.

The suite of chairs are of the Louis Seize period, but

PORTRAIT OF LOUIS CHARLES, DAUPHIN, SON OF MARIE ANTOINETTE
BY [illegible] THE ANIMALS PAINTED BY OUDRY

[illegible] opposite is one of the [illegible] set of [illegible] and [illegible] in an adjoining [illegible]. These are covered in [illegible] tapestry, being in colour [illegible] later in design than that on the [illegible] that was described and illustrated in the August, 1910, number of The Connoisseur Magazine. [illegible] illustrated. The gilded frame [illegible] that still [illegible] design at the commencement of the last quarter of the eighteenth century.

In this chair Lady Hertford sat and watched a [illegible] along the boulevard in front of her windows from that which [illegible] further south. It was a favourite seat of Lady Wallace's, but to-day it makes its chief appeal as a collector's specimen. The tapestry is in excellent condition, the subject on the back is clearly shown in the illustration, but [illegible] has a more [illegible] personal character, the royal [illegible] of [illegible] a [illegible].

There is an obvious boldness in both the design and the [illegible] which recalls the palmy days of the Gobelins when [illegible] was director of the famous works and the workmen followed the best traditions of their art.

On the mantelpiece in this room, as, indeed, in all the reception rooms, stand various *garnitures* representative of the three periods; these alone would make an ordinary collector envious. The most valuable is in the gallery; but that in the dining-room forms the most complete scheme of decoration. There is an overmirror set in a square frame that is a marvel of intricate carving; the garniture comprises a clock in the shape of a vase, flanked by a pair of Sèvres *bleu de roi* vases, which, like the clock, are mounted with snake handles. A pair of ten-light candelabra of Clodion design complete the ornaments; but the mantelpiece itself is exquisitely enriched by bronzes, while the old fire-back and the pairs of *chenets*, or dogs, representing respectively Venus and Vulcan, complete *une pièce* which no words can properly describe.

One of the most perfect rooms architecturally in this home of treasures is the round salon, the parquet in which is arranged to ray from a dark central foliated design of renaissance character. Round this room stand late replicas of those Boulle cabinets which are in the Louvre, and show Louis XIV. fighting in heroic costume, also that set of armoires *à hauteur d'appui* which are decorated with medals commemorating the chief events of the reign of the "Dieudonné." On each of these cabinets are marble statuettes, one being a portrait of Madame de

[illegible]

[illegible]

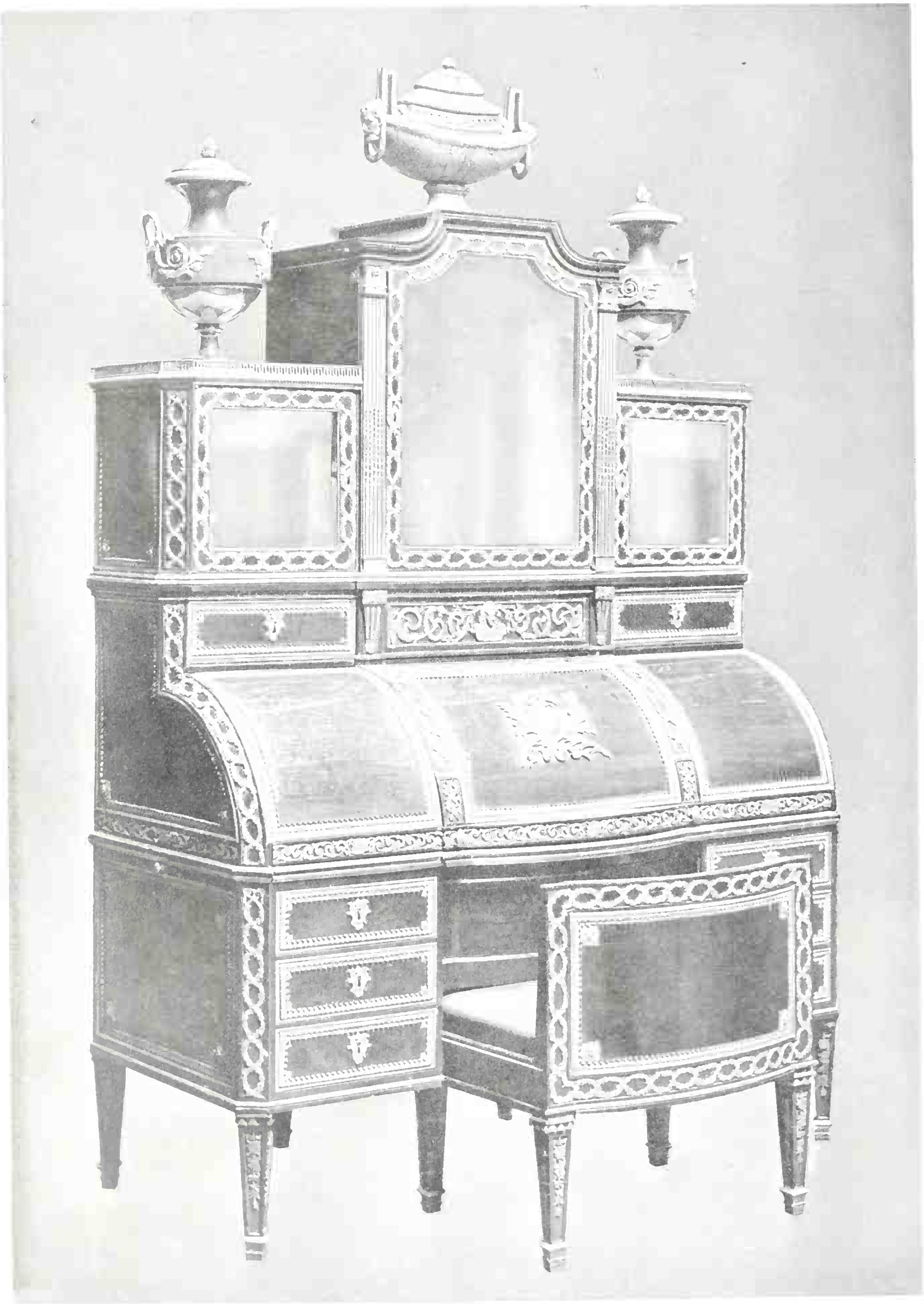
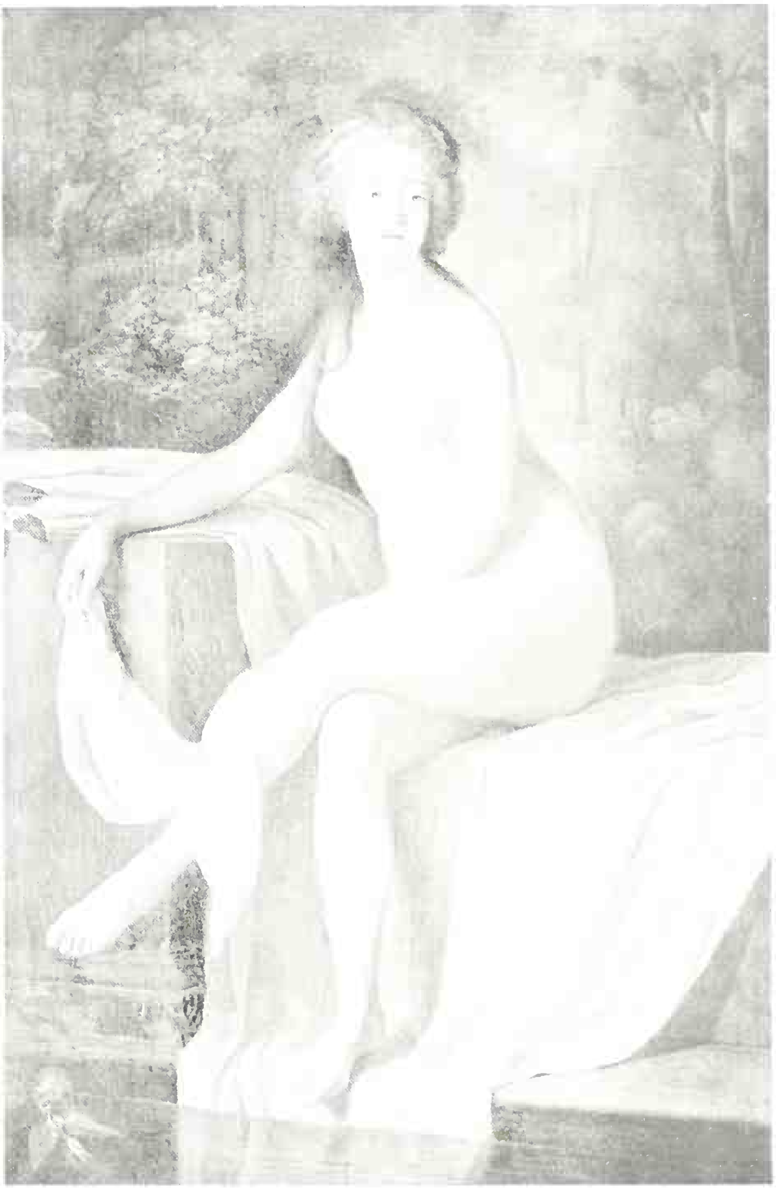


FIG. [illegible]. CYLINDER BUREAU HAVING MECHANICAL FITMENTS FOR TWO CHAIRS, WHICH WHEN THE CHAIRS ARE NOT IN USE, SLIDE INTO PLACE IN THE CENTER, WHEN THEY BECOME PART OF THE GENERAL DESIGN. THE CUPBOARDS IN THE TOP PART ARE FITTED WITH MIRRORS. THESE MECHANICAL DEVICES WERE MUCH IN VOGUE AT THIS PERIOD. THE VASES ON THE TOP ARE RED PORPHYRY MOUNTED WITH BRONZE HANDLES.

Pompadour as a baigneuse by Lemoyen. The ornate character of some of the frames of chairs and other seats that were made concurrently with those of classic feeling is well shown in a suite of these standing in this salon together with some small circular seated chairs, having harps in the centre of the back and across top and bottom rail, and round the seat a miniature *galerie* of balustrades against a background of translucent green lacquer. The legs are spiral fluted, and terminate in the peg-top foot characteristic of the "Seize" period. The chandelier in this room is a magnificent Venetian one of cut rock crystal, and makes exactly the right central note for the decoration.



MADAME [illegible] BY [illegible]

The various branch lights, *girandoles*, *appliques*, *flambeaux*, which add their quota to the beauty of the rooms in the Rue Laffitte, are worthy of an article to themselves. It would be impossible to deal with them adequately in this—but mention must be made of the extremely important pieces, each representative not only of the highest expression of the art of Jacques Caffieri and Gouthière respectively, but of the notable change evolved in the designs for bronzes during twenty-five years. The lustre by Jacques Caffieri hanging in the study is similar in the bold sweeping lines of its gilt [illegible] [illegible] as the one in Gallery III of Hertford House, and corresponds also to the one in the Bibliothèque Mazarine, Paris. This is also signed Caffieri, and came from the ducal lodge at [illegible], where it is supposed it was sent by Louis XV on the occasion of the marriage of the Infanta of Spain with the Dauphin of France.

The chandelier by Gouthière is also instinct with the full grace of those artistic [illegible] beauties and delicacy of the [illegible] [illegible] [illegible] springing from [illegible] [illegible] held together at the base by a bow, the perfect modelling of the oak leaves in the enfolding supports between the branches from the central group of quivers filled with arrows, make this one of the finest pieces of the bronze art executed in that period of the eighteenth century associated with the style of Louis Seize. The age of ormolu [illegible] had arrived, and those who worked it with this appeal [illegible] the [illegible] [illegible] [illegible] [illegible] [illegible] rather than *rococo*.

Art, however, is [illegible] [illegible], and throughout all the ages we find French furniture went step by step with the other art movements; thus the [illegible] workmanship of the bronzes by Gouthière, Thomire, and other contemporary *ébénistes*, displayed an intelligent appreciation of the suitable application of that form of decoration which to-day seems such a lost craft.

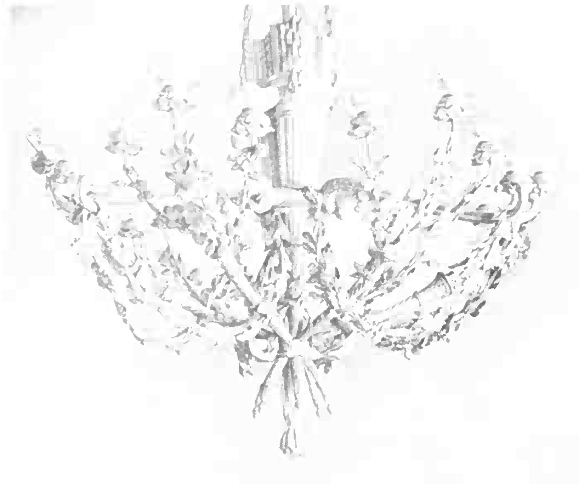
The designs of Dugourc (who supplied many to Gouthière) were imbued with his *enthousiasme de l'antique*, and in his capacity of Dessinateur du Garde-meuble de la Couronne, a post he obtained through the influence of Marie Antoinette, his schemes of decoration in all rooms were quite uninfluenced by the majestic motives of the work of the artists in the seventeenth and early eighteenth centuries. Lady Dilke summed up the change very neatly when she wrote that "while the general style lost breadth and nobility, the execution of every detail reached perfection."

It is the fashion with most French writers on this subject to rail at "la maigreur et la sécheresse" of the style of classic design that came and swamped our French art; but to those less influenced by patriotic fervour there is plenty to admire in the style which influenced men like Prud'hon, Percier and Fontaine. One bedroom in Sir John's apartment is furnished throughout *à l'Empire*. The dressing-table particularly is a fine example, and in the Græco-Egyptian character of the ornaments suggests the period of Percier, while the excellence of the construction further leads to the supposition that this was one of the pieces fabricated in the workshops of those two sons of Georges Jacob, who signed their work "Jacob Frères, Rue Meslée," and executed the furniture ordered for the Imperial palaces of Napoleon I.

The mahogany secrétaire which stands in the hall exemplifies another phase of what is classified as "Empire" furniture. A somewhat unusual chest or commode stands in the hall also; it is of bird's-eye maple and decorated with the most exquisitely chiselled bronzes. In an adjoining library stands a Riesener secrétaire, somewhat similar to the one in Hertford House, and regarded in connection with the before-mentioned "Empire," affords by its perfect balance of parts and restrained ornament conclusive evidence of the inception of classic influence which went far to eliminate the excess of decoration that some *ébénistes* indulged in during the period Louis Quinze.

As I become confronted with the limitations of allotted space at my command, I recognise how hopeless it is to seek to refer, much less to describe, the numberless *objets d'art* in this old apartement of the two great collectors—Lord Hertford and Sir Richard Wallace. Memory recalls objects I fain would mention, but space allows me, in conclusion, only to refer to the fine replica of the monumental clock, the movement by Passement, made by Dauthiau, and encased in a triumph of J. and P. Caffieri's skill, executed from the designs of the Brothers Slodtz. The original is in the Palace of Versailles; the copy is exact, but boasts the addition of a shallow stand.

It was probably his desire to preserve a sequence in the record of French art, formed by his collection, that caused Lord Hertford to have copies made of famous pieces; be that as it may, such copies are a happy proof that all skill has not departed, and that *ouvriers* can be found capable of imitating the masterpieces of past generations. It is a somewhat sadder reflection that if the workmen still remain, designers to compare with those whose names have been mentioned in this descriptive article have apparently not been discovered either in France or England. The possibility of forming conclusions from comparisons such as are provided at the Rue Lafitte is an experience for which I am deeply indebted to Sir John Murray Scott; likewise for his courtesy in allowing photographs to be taken, that readers of The Connoisseur Magazine might share in the pleasure the sight of beautiful things always gives.



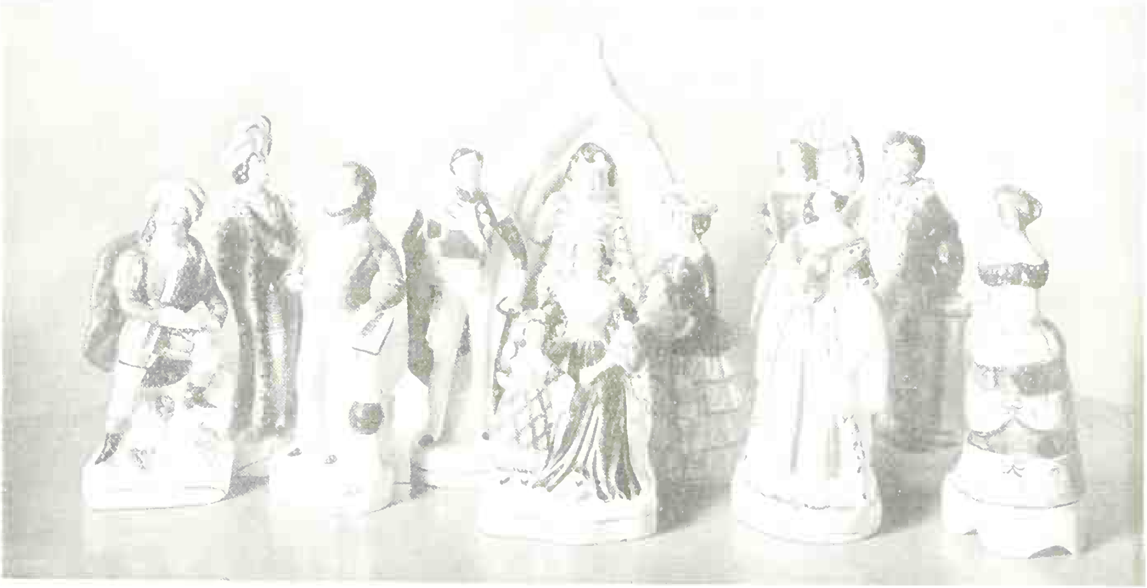
FINE CHANDELIER OF GILT BRONZE BY GOUTHIÈRE

Silent Thespians The Cecil Duncan-Jones Collection of Staffordshire Figures

By Weymer Mills

It was Sir Henry Irving who once said that a great actor's fame after a few decades was worth nothing more than some puppet images. Was the late ornament of the English stage thinking of those half-humorous, half-pathetic china figures, so much in fashion when Victoria was a young and smiling monarch? Although that branch of pottery—the Staffordshire tradition—gave birth to most of them, admirers of their originals having the love of [illegible] statues of affection, which has been in heart of man since the ancient Egyptians carried them all over the world. Thus it is that an apologetic Charles Kean in a kingly robe of scarlet and purple gazes stolidly at his father's rival, John Philip Kemble, in a shop window near the [illegible]. In like manner Kemble's erratic daughter, Fanny, grins upon the Broadway, seemingly forgetful that her goose-quill once maligned that aristocrat of New York society, Philip Hone, and nearly every other right or vanished [illegible] than [illegible] our own [illegible], [illegible] to [illegible] the [illegible] personality.

Collectors of these ornaments [illegible] the figures modelled by the first [illegible] of that period [illegible], Spode, or the equally [illegible] Chelsea figures would not care for these [illegible] of a later day commonly dubbed "Staffordshire figures." Few of them have any of the high artistic quality of the eighteenth century Staffordshire figures produced by Ralph Wood and Ralph Wood, junior, or the equally gifted Enoch Wood. A [illegible] to welcome them [illegible] [illegible]. They are the [illegible] of [illegible] country homes and [illegible]. To like them at all one must laugh at them and have a sense of the [illegible] Columbine and Harlequin [illegible]—the old comedy. But notwithstanding their lack of beauty and the limited workmanship that produced them to sell for something like half a crown [illegible] the breath of the gods is [illegible]

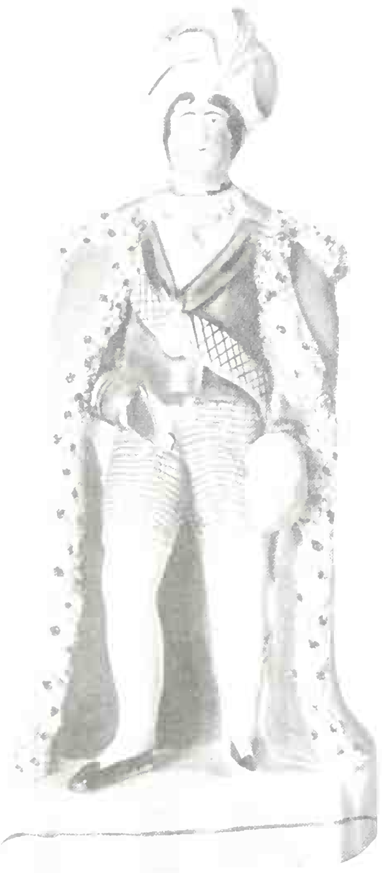


GROUP OF STAFFORDSHIRE FIGURES

figures. One never sees them at any time or anywhere without hearing again those strange, half-forgotten voices in the House of Memory. It may be a grand-parent or a parent speaking of some fellow-being in the heyday of youth: "Ah, you should have seen Macready as Virginius!" or "I threw a rose to Vestris when I saw her as a lad." . . . Oh, the old, old players we were told in our youth, would never more be seen quite like them; that is why these grotesque figures are [illegible].

Staffordshire figures produced for the chimney-piece naturally have no fixed values. Each dealer rates them according to his fancy, but they seldom cost over a guinea. The poet Burns, looking decidedly [illegible], the Duke of Wellington with a straight nose, and two unknown Scotch chiefs on fiery steeds, were recently secured for seventeen shillings. The King of Sardinia, a discarded royalty, who was purchased at a country auction for a shilling. Queen Victoria, [illegible] and duchesses, always [illegible] and always a trifle plump, still survey the land from many a cottage chimney-shelf.

In an antique shop not very far from Dickens' "Old Curiosity Shop," stands a pensive figure of Edmund Kean, said to have been the property of the actor called by old Mrs. Garrick the nearest possible successor of her "Davy." Kean is wearing the costume of Richard III., the part that followed him all through his life from the early days when poverty made him don the habiliments of a dancing fool in the afterpiece. China portraits of the elder Kean are rare, but those of his son are quite common, and can be secured for half-a-sovereign and sometimes less. One wonders if Kean kept this souvenir of his triumphant career near the snuff-box Lord Byron gave him that was disposed of at the sale after his death. Tables of little figures and snuff-boxes in sedate rows were the forerunners of the present-day litters of Dutch silver trinkets. Did the old actors collect their fragile effigies or rate themselves as too sublime for anything so frivolous? The Queen of the Tragic Realm, Sarah Siddons, would have treasured any she chanced upon, we know, for her favourite amusement was modelling in clay. If they failed to appeal to her taste, which was formed by the greatest art critics of her time, they might have aroused her dormant sense of


JOHN KEMBLE

[illegible]

MISS ELSSLER, THE DANCER

himself. I have some one really beautiful china figure of unknown origin, said to be Mrs. Siddons as Isabella in Southern's "Fatal Marriage," and the Chelsea factory gave to the world bewitching things of that earlier favourite, Kitty Clive.

Figures of opera favourites are sometimes met with. Jenny Lind in a blue and pale green gown, looking very unlike the sad-dressed girl in her famous portrait, owned by the Swedish nation, was manufactured in large quantities. One sees her everywhere standing rigid and composed, behind her the violins go trailing off into the liquid tinkle of Weber or Bellini. She was always a brown thrush, but the impudent potter has made her look like a peacock. The figure must have been given to the applauding town sometime after 1847, the date of her first appearance at "Her Majesty's Theatre" in London. She had just come from Vienna, and that may account for her dress. At Tripler Hall, in New York, she is remembered as wearing white with camellias in her hair. She seems to be dreaming of that wonderful farewell in Vienna. On that night [illegible] [illegible] two thousand [illegible] and [illegible] [illegible], [illegible] with [illegible] her [illegible] [illegible], followed her to her hotel. For hours they stood outside in the rain calling "Jenny Lind, will you come back soon?" Then [illegible] [illegible] [illegible] [illegible]. The woman who had made [illegible] [illegible] [illegible] from the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] window followed by [illegible] [illegible] [illegible] [illegible]. Then down to the [illegible] [illegible] [illegible] and [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the [illegible] of whom [illegible] [illegible] [illegible] [illegible].

Another [illegible] on the [illegible]

JENNY LIND IN THE DAUGHTER OF THE REGIMENT

who found his way into the peanut gallery [illegible] [illegible] [illegible]. The beautiful Malibran is said also to have been portrayed.

"I never [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the [illegible] [illegible] was the pride of a Staffordshire figure collector

A TRAGEDY QUEEN

THE IMMORTAL BARD

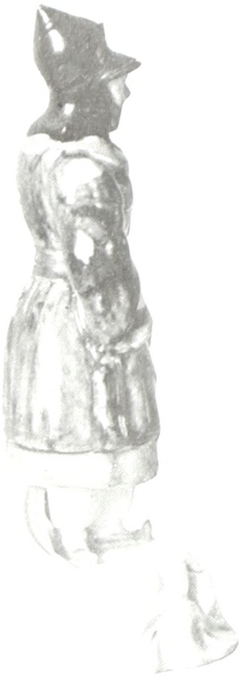


FIGURE BELIEVED TO BE THAT OF KEMBLE

who possessed dozens of milkmaids, ploughboys, shepherdesses, immaculate white lambs, zebras, deer, and many other inhabitants of the china ark. It is true they are becoming rare, and have to be sought in places where cobwebs are the thickest. The romance of the old theatres makes such a strong appeal to the masses. Even the clod can catch the faint glimmer of candles that have lit up the hearts of millions. The mystery of the stage curtain—no one can ever resist it. Behind it are the fairy lands, and the little figures of the great actors in their famous parts are the frozen fairies.

In the Duncan-Jones collection there are nearly half a hundred of them, and probably there are many larger collections in England. They are surprising things to seek, for one never knows what old favourite will turn up and how he will be disguised. I never pass Sir Joshua's house in Leicester Square without wondering if any of his friends have come to the auction tables there. He knew some of the originals of the older figures. The ghosts the world has forgotten must be glad of those arrivals; after "the trade" has gone they steal out of the darkness and softly touch them.

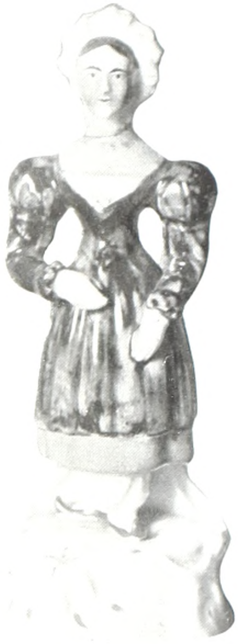
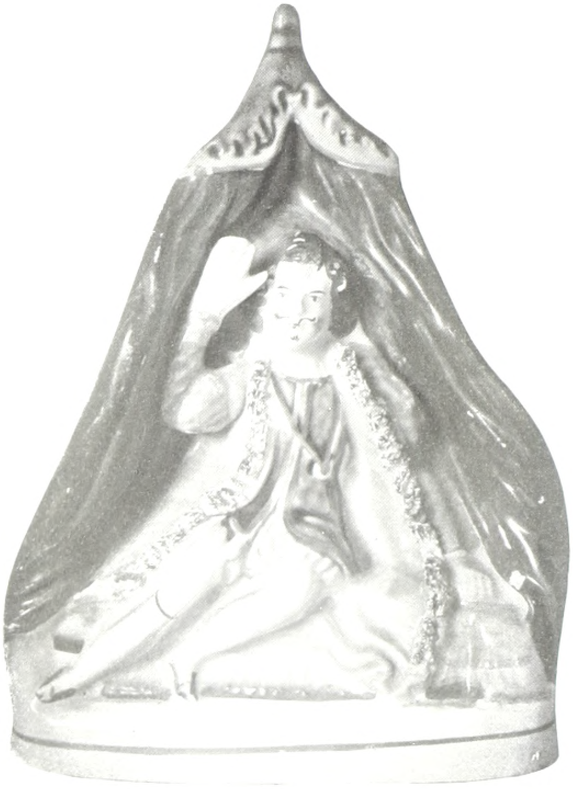
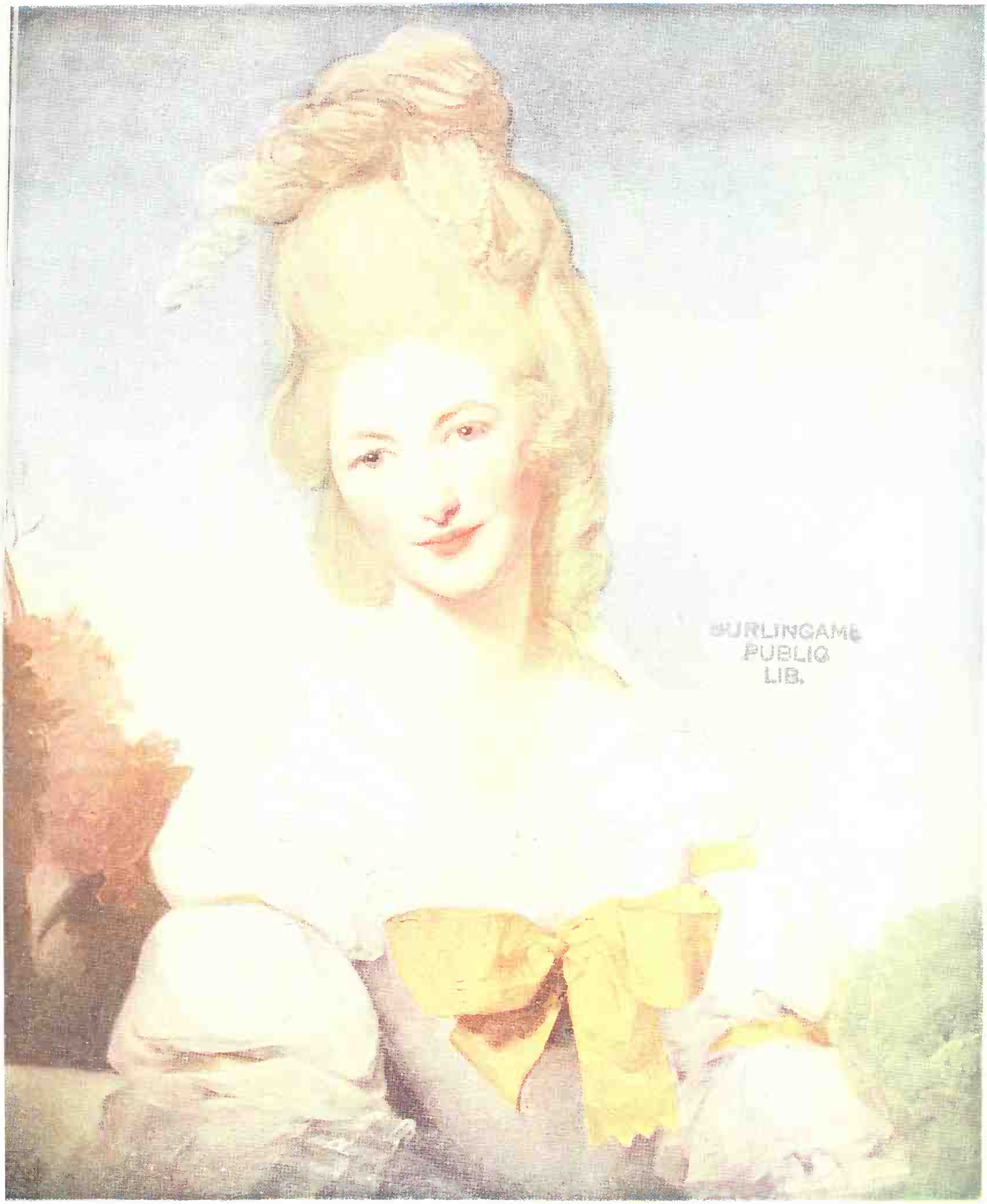


FIGURE BELIEVED TO BE THAT OF FANNY KEMBLE



CHARLES KEAN



BURLINGAME
PUBLIC
LIB.

LADY ELIZABETH COMPTON.

FROM THE PICTURE BY THE REV. WILLIAM PETERS, R.A.

Rings: Ancient and Modern

By Rhode Knight

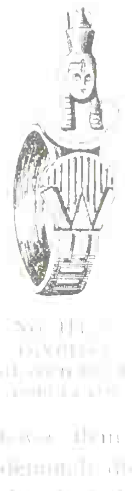
To the tyro, as well as to the expert, finger-rings present a most fascinating subject for study. There is a suggestion of the human element about them, so to speak, that differentiates them from almost every other object to which collectors devote their attention. From a very remote antiquity they have touched life at so many points of interest, have played so many parts in the varied affairs of men, and have been so closely identified with the moods, sentiments, and aspirations of the lowly as well as of the mighty of the earth, that they seem to epitomise in a unique manner all that is most distinguished, picturesque, and romantic in history.

No. I.—EGYPTIAN [illegible] ABOUT [illegible]

To give in a single sketch a comprehensive view of the wide field of research which they open up is an impossible task. The word field indeed, large as it is, is scarcely extensive enough; it conveys too restricted an idea of the ground to be covered, for it is a territory, or rather a number of territories, that must be explored.

The reason is not far to seek. From the first the rings of every nation that has habitually worn them—for the custom has never been absolutely universal—have possessed marked characteristics of their own. They are as distinctive in their way as the manners and customs, the laws and the civilisation of a people. A certain degree of uniformity and continuity of design is, of course, to be expected, for the imitative faculty has always been operative; but individuality and nationality are even more potent factors in determining the trend of the genius of a race, and nowhere is their influence more strikingly exhibited than in the annular adornments of long-forgotten generations of men. The rings of the ancient Egyptians differ as widely from those of the citizens of Imperial Rome as do the latter from those of our own day; and, as has been well observed, from the gems that have been worn by any civilised people we possess an epitome of that people's intellectual attainments and their civilisation in a form at once the most portable, the most indestructible, and the most genuine.

No. II.—EGYPTIAN [illegible]



No. III.—EGYPTIAN [illegible]

If nationality were the only division to be considered, the task of surveying the ground would be comparatively light. But many other lines of demarcation have to be taken into account. The late Mr. Edmund Waterton, whose magnificent collection is now one of the greatest treasures of the Victoria and Albert Museum, once prepared a scientific report of rings which included no less than twenty-six divisions, each clearly and definitely distinguished from the rest. It need scarcely be added that the subject is not lacking in variety. This is, indeed, one of its chief charms, and affords the student and collector a correspondingly wide range of choice.

The illustrations which accompany these notes will confirm this statement. They exhibit in chronological order a selection of rings characteristic of some of the more important divisions just mentioned. We take as our starting point the rings of the ancient Egyptians, and at once find ourselves on the threshold of history. Examples have been found which experts date

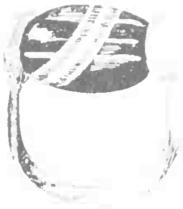
No. IV.—EGYPTIAN [illegible]

as belonging to a period anterior to the Deluge; but the curious signet illustrated in No. v. is of a much later date, probably about 1500 B.C. The crescent-shaped "hoop" is of solid gold, and the scarab of hard stone revolves on a gold wire, the ends of

No. V.—ETRUSCAN RING, WITH FRONT OF SCARABÆUS OR SACRED BEETLE. END OF 1ST CENTURY B.C.

which are wound tightly round each shank. Here we have an illustration of what was undoubtedly the primary use of the ring—as a seal or signet—at a time when handwriting, to use a modern term, was unknown.

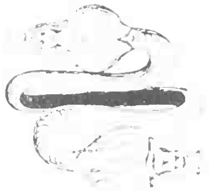
But in Nos. ii., iii., and iv. the ring appears in a totally different character, namely, that of an amulet or talisman. By what course of mental gymnastics mankind ever trained itself to believe that rings of certain forms, or which had certain emblems or hieroglyphics engraved upon them, could ensure good and avert evil fortune, is an unfathomable mystery; but the fact remains that such ornaments, of gold, bronze, ivory, and porcelain, were commonly worn by the dwellers on the Nile. Still more remarkable, perhaps, is the fact that this superstitious veneration and blind faith in the supposed efficacy


No. VI.—ETRUSCAN, GOLD, WITH ONYX SCARAB. 3RD TO 4TH CENTURY B.C.

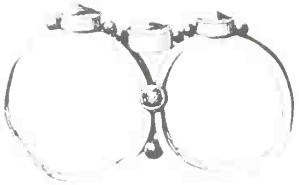
No. VII.—GRÆCO-ROMAN, GOLD. [illegible] TO 2ND CENTURY A.D.

of inanimate objects continued to exist a widespread influence until quite recent times, charm, cramp, iconographic, incantation, reliquary, and other rings being witness.

The Greeks, Etruscans, and Romans literally revelled in rings of all styles, shapes, and sizes. Nothing can be more beautiful in design and exquisite in finish than Etruscan jewellery. It may be doubted whether the goldsmiths of to-day could equal, much less excel, the craftsmanship of the old Etruscans, those remarkable people who have left so many monuments in testimony of their extraordinary advancement, and so little history of themselves that is tangible and comprehensible.

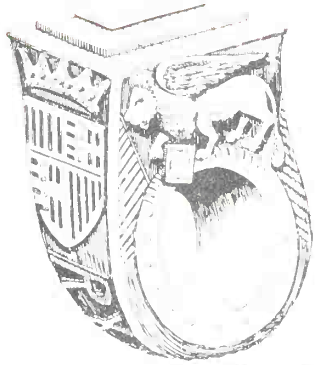

No. VIII.—EGYPTO-ROMAN, 3RD TO 4TH CENTURY A.D. GOLD, ISIS AND SERAPIS

Roman rings, taken as a whole, rarely approach the Etruscan in point of excellence. But then the Romans, in the decadent days of the Empire at any rate, regarded quantity rather than quality, if we may use so homely a phrase. According to Martial, a certain fop, one Charinus by name, "wore daily no fewer than sixty rings"; and Seneca, describing the luxury and vulgar ostentation of his time, says, "We adorn our fingers with rings, and a jewel is displayed on every joint." Double, triple, and even quintuple rings were worn, covering the fingers as with a jewelled knuckle-duster. A similar fashion also prevailed throughout the Middle Ages, at least among ladies, as existing portraits attest: for example, the well-known picture of *Margaret, Countess of Salisbury*.


No. IX.—LATE ROMAN, GOLD, SET WITH SARDONYX AND GARNETS

Going to extremes in more than one sense of the phrase, Roman ladies of high degree were wont to bedeck their toes with gems—a fashion which, strange

No. X.—LATE ROMAN, GOLD, 3RD CENTURY A.D.



No. XI.—PAPAL [illegible]

[illegible] was reached in Paris in the days of the Directory, when [illegible] dames promenaded the Boulevards [illegible] sandals, and exhibited their [illegible] for the edification [illegible] of the populace. As [illegible] remarks, fashion and folly are oftentimes synonymous.

Almost from the dawn of history the ring has been regarded as a sign of rank and a symbol of authority, and as early as the seventh century of the Christian era its use was recognised as a mark of episcopal dignity. These rings form a most interesting class, exhibiting as they do more individuality of thought than almost any other class that could be named. [illegible] invariably set with a sapphire, the emblem of hope, the designs range from the severely plain to the grotesquely ornate, according to the fashion of the period or the predilections of the wearer, the large circumference of the hoop being accounted for by the fact that these rings were for several centuries worn outside a glove on the thumb.

Bishops and other ecclesiastics [illegible] were [illegible] attached to their rings, many old paintings representing them with their hands gloved with rings, as for instance Raphael's *Portrait of Julius II.* in the National Gallery, and the remarkable ring here illustrated (No. [illegible]) probably indicates the high-water mark of this style of extravagant display. The circular bezel is set with a cabochon crystal, and the carved shoulders of silver-gilt are of sixteenth century workmanship. The diameter is 1¼ inches. Mr. [illegible]

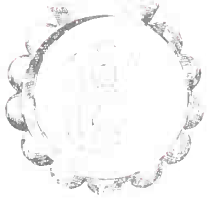
No. XII.—[illegible]

No. XIV.—[illegible] RING [illegible]

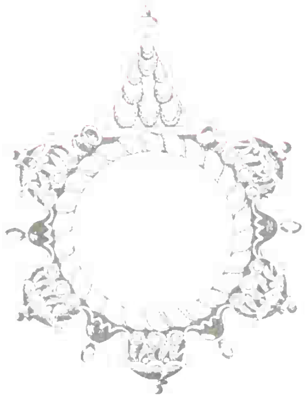
[illegible] was surely not guilty of very excessive exaggeration when speaking of his [illegible] in this [illegible] that he could have "[illegible] through an [illegible]."

Of the [illegible] (No. XI.) there is very little that is certainly known concerning its use and origin. It is not to be confounded with either the *Ring* of the *Fisherman* [illegible] in all likelihood it belongs to a class of rings which during the fourteenth to seventeenth centuries were presented by various popes to bishops holding papal office or to papal officers and ambassadors.

The strong religious sentiment which prevailed during the Middle Ages is adequately illustrated in the Roman Catholic and Death's-head rings (Nos. [illegible]). The [illegible] [illegible] the wearer could [illegible] his thoughts [illegible]

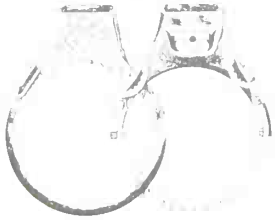


No. XIII.—[illegible]



No. XV.—[illegible]

eleven times; the additional boss represents a *Pater Noster*. Sometimes, as in this instance, the bezel is incised with engraving of some saint who was supposed, in view of this propitiation, to exercise a



No. XVI.—[illegible] RING, GOLD AND [illegible] [illegible] CENTURY

peculiar supervision over the wearer's welfare. For instance, *A Figure of St. Christopher Carrying the Infant across a Turbulent Stream* was, when thus engraved, believed to ensure the wearer against drowning.

The Crucifix ring, still worn in parts of Italy,

No. XVII.—[illegible] RING, GOLD AND BLACK AND WHITE ENAMEL, 17TH CENTURY

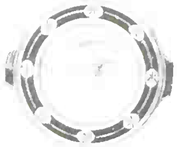
reaches a higher plane of religious sentiment. The mere raising of the hand brought an object before the eyes. The workmanship is often of a very high order, the minute detail showing exquisite finish, especially when gold has been used; but the silver ones are, for the most part, lacking in artistic merit.

No. XVIII.—MEMENTO MORI RING, GOLD AND ENAMEL, SET WITH [illegible]

The Death's Head, or *Memento Mori*, rings enjoyed a [illegible] notoriety. The story runs that they first came into fashion in France when Diane of Poitiers yielded to the blandishments of Henri II. The fair Diane was a widow at the time, and the infatuated monarch, in tactful attention to her grief, [illegible] [illegible] [illegible] to the gallant [illegible] so [illegible] then them.

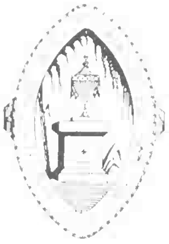
No. XIX.—[illegible] MEMORIAL RING, [illegible]

watches, pins, and rings fashioned in the form of mortuary emblems. That these gruesome ornaments were rather an object of derision to the less serious-minded is obvious from a remark made by the



No. XX.—GOLD AND ENAMEL MEMORIAL RING, WITH MINIATURE ON IVORY

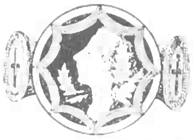
flippant Biron, who, in "Love's Labour's Lost," likens the countenance of Holophernes to "a death's face in a ring." The fashion, nevertheless, was widespread and of considerable duration. Luther wore a ring of this kind; so, too, did John Bunyan;



No. XXI.—GOLD MOURNING RING, DESIGN WORKED IN HUMAN HAIR

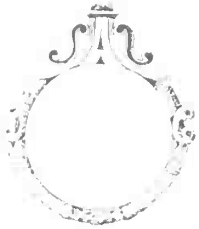
and another very similar in design, now at South Kensington, is said to be the ring which Charles I. handed to Bishop Juxon on the scaffold with the cryptic word "Remember."

The Memorial and Mourning rings are closely allied to the class just mentioned, and, indeed, the



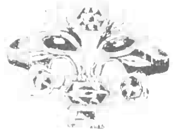
No. XXII.—SILVER ITALIAN, 16TH TO 17TH CENTURY

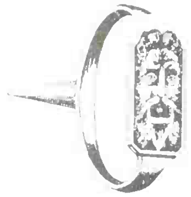
custom of bequeathing the former was not only contemporaneous with the introduction of the *Memento Mori* rings, but the bequest frequently contained the proviso that a "death's head" should be engraved on the bezel, together with an appropriate motto. The design and inscription, however, were not always



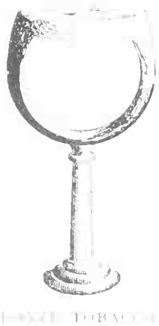
No. XXIII.—ITALIAN GOLD RING, ORNAMENTED WITH [illegible] AND GOLD AND WHITE ENAMEL so happy—or should we say apposite?—as, for example, when the device chosen was that of the phœnix revelling in the flames, and the motto—"Be ye also ready"!

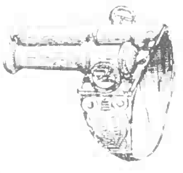
But it was not until after that fateful event in Whitehall that the Memorial ring assumed its most distinctive character. The horror-stricken loyalists, almost to a man, wore some such memento of the hapless Stuart, some openly, braving the displeasure of the Roundheads; but others, tempering loyalty with discretion, had the miniature of the king hidden beneath a diamond or other gem.

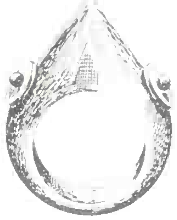

No. XXIV.—GIARDINETTI RING, 18TH CENTURY
GOLD, SET WITH DIAMONDS, EMERALDS, AND RUBIES

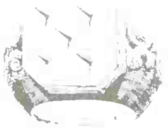

No. XXV.—ITALIAN SIGNET RING
BRONZE, 16TH CENTURY

Rings set with a miniature of a loved one continued in vogue throughout the eighteenth and early part of the nineteenth century, Cosway himself being responsible for many of the exquisitely-finished portraits thus enshrined, though it may be doubted whether all of those ascribed to his brush are genuine. Not infrequently an eyestone was depicted with an effect not altogether pleasing. Nor is there much to be said in favour of the taste which gave expression to grief by having various mortuary emblems worked out to the minutest detail in the hair of the departed (No. xxi). But, however these peculiarities may strike the modern mind, they are at least interesting by reason of the side-light they cast on the whims and fashions of bygone days.

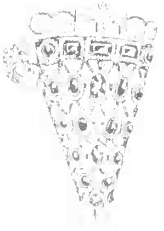

No. XXVI.—BRONZE TOBACCO-STOPPER RING
AND SIGNET, 16TH TO 17TH CENTURY


No. XXVII.—GERMAN OR DUTCH
SILVER, 17TH CENTURY

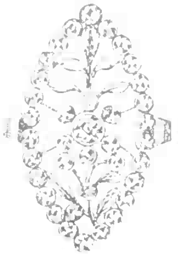

No. XXVIII.—[illegible] RING, WORN BY [illegible]
OF [illegible] FROM [illegible]


No. XXIX.—SILVER RING, WORN BY [illegible]
OF [illegible] FROM [illegible]

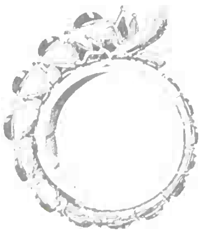
To the Betrothal and Wedding rings of the past, so curiously and, in many instances, so charmingly diversified in style, as well as to those which may be comprehensively called love-rings, such as the Posy, the [illegible], the Regard, and the Giardinetti, space will permit of only a passing reference. It is a subject for a chapter rather than a paragraph.


No. XXX.—SPANISH RING, GOLD
SET WITH EMERALDS [illegible]

Amongst the most remarkable of jewelled rings, the Cardinal, or Bishop's ring occupies a conspicuous place. Dating from the time of the Renaissance, the


No. XXXI.—SPANISH RING, SILVER-GILT
SET WITH PASTE DIAMONDS

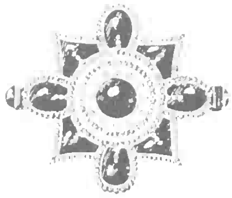
symbolism of the twin hoops (which, when closed, appear as one) appealed so forcibly to the popular imagination that the Gimmal became famous as a



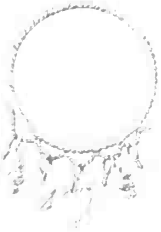
No. XXXII.—SIAMESE RING, SET WITH RUBIES

love-token. As a rule the shoulders are elaborately embellished with daintily executed enamel work, and the gems—usually a ruby and a diamond—selected with a view to their special emblematic significance. In some instances the clasped hands, so striking a feature of the Fede rings, are substituted for the gems, thus proclaiming the implied sentiment.

It will be readily understood by those who have had experience, theoretical or practical, of the difficulties and trials of a collector, that it is by no means an easy task to obtain examples of all the various classes of rings already alluded to. Opportunities of doing so are like angels' visits, and competition has already driven prices up to an

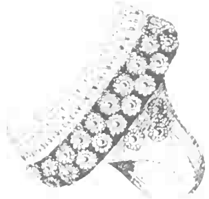


No. XXXIII*a*.—SILVER-GILT RING, SET WITH GARNETS AND TURQUOISE, WORN BY NATIVES OF CEYLON



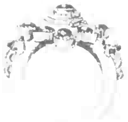
No. XXXIV.—[illegible] RING, SOMETIMES [illegible] GOLD OR SILVER

exorbitant level. Fortunately, however, this does not apply to what may be conveniently termed peasant rings, and those worn by the primitive natives of Asia and Africa. Here a most interesting field is open for those who have the leisure to travel, or who have friends abroad. A glance at the accompanying illustrations will suffice to indicate that though these rings



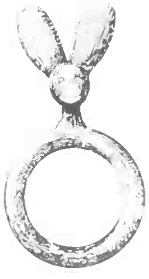
No. XXXV.—TIBETAN RING, SILVER, SET WITH FINE CORAL AND TURQUOISE

may lack historic importance and romantic charm, they are by no means deficient in picturesqueness and artistic merit. They bear, too, that stamp of nationality to which allusion has been made. Compare, for example, the Turkish, Spanish, Siamese, and Ceylon rings (Nos. xxx., xxxi., xxxii., and xxxiii.). How dissimilar they are! And yet, how characteristic of the respective races.



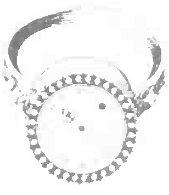
No. XXXIII*b*.—ANOTHER VIEW OF THE RING SHOWN IN XXXIII*a*. (HALF SIZE)

Needless to say, the selection here made, while representative, is far from being exhaustive. Examples of all kinds of rings might be multiplied to an indefinite extent; but our immediate purpose will have been attained if these notes should direct attention to a subject in which there is not only charm and entertainment, but also scope for original research.



No. XXXVI.—BRONZE RING WORN BY [illegible] WEST CENTRAL AFRICA

No. XXXVII.—[illegible]



No. XXXVIII.—[illegible]

Landscape Book-plates

By P. Miller

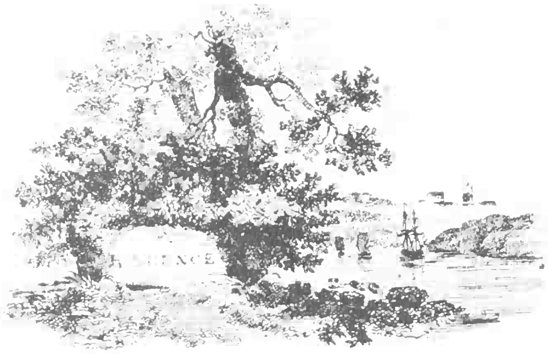
In tracing the evolution of the book-plate we find that, during the four centuries of its existence in this country, many changes of style and treatment have in turn succeeded one another. Some of these appeal mainly to the student of heraldry, whilst others, again, are so pictorially interesting as to prove pleasing to every artistic eye. Among the latter class the landscape style stands forth prominently.

In most early book-plates the coat of arms was a *sine quâ non*, and, without exception, the principal object in the design, which had, moreover, little beyond the heavy "mantling" accompanying it to raise it to the point of true art. Gradually, however, and by degrees that are interesting to follow, the engraver began to evince a tendency towards a more decorative mode of treatment. The shield, instead of retaining its original and practical form, became oval or escallop shaped, and was ornamented with scantily attired cupids, festoons of flowers, wreaths and ribands, and other fanciful details which were allowed to follow the course of nature, adhering no longer to strictly conventional lines. It is unnecessary here to refer at length to the several styles known as Chippendale, Jacobean, and the like, which marked the upward trend of the book-plate. Many of these are quaint, some even grotesque, whilst others are merely of value to the general collector, who would familiarise himself with each and every engraver of note. The landscape style, of which we are now treating, began to make its influence felt towards the close of the eighteenth century, commencing with a mere suspicion of a grassy bank or background, and culminating in the charming vignettes by Thomas Bewick, well known to collectors of engravings. These, in many cases, were representations of country scenes associated with the book-owner's life, possibly his home, a view in the garden, or some feature of the neighbourhood rich in personal interest, which cannot fail to appeal to the average man or woman more than simple armorial bearings. They usually depict delicate rural scenes, silvery streams and rushing torrents, ruined castles and parish churches, set in surroundings of leafy coverts and peopled often by some pensive follower of gentle Izaac. In some instances all heraldic achievements are absent; in others we find them introduced on a shield leaning against a gnarled tree,

[illegible]

is hanging from the branches above; whilst the name, and possibly the address, figures on a gate or similar object of rustic virtue conveniently near at hand.

A large number of such book-plates are by Bewick, and hail from the North of England, and may be identified with sketches taken in the neighbourhood of Newcastle—Tynemouth Priory, St. Nicholas' Church, and other local antiquities frequently occurring in the distance.



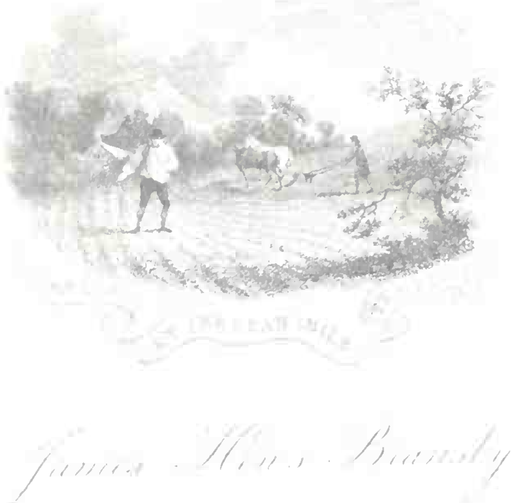
BOOK-PLATE OF R. SPENCE BY BEWICK

Bewick himself was born in 1753 at Cherry Burn, Northumberland, and was the son of a small farmer. His passionate love of wild nature, and, indeed, of every living thing, induced him from boyhood to study the animals and birds, flowers and shrubs, of his own countryside, which, with the exception of a visit to London, he never quitted to the day of his death.

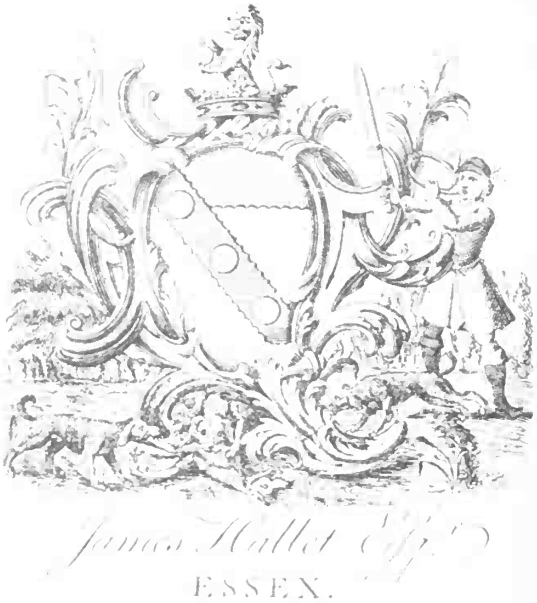
The majority of Bewick's book-plates, as one would expect, belonged to personages whose families had some connection with the Newcastle district, and one which we produce, that of John Anderson, of Jesmond, is an example. Here we have that graceful treatment of minutiæ for which the artist was famed; and possibly this attractive little scene might yet be recognized by those acquainted with the banks of the Tyne, every bend and turn of which Bewick had known from childhood. Its delicate feeling and effective distance mark it out as a noteworthy specimen of his best work, and the comfortable mansion across the water may well have been a good portrait of the owner's pleasant abode nestling under the mountain side.

The book-plate used by Robert Southey was one of these executed by Bewick; and in this we have a shield of arms resting against a rock, overhung with heavy foliage; on the one side is the helmet and crest, with a ribbon bearing the motto: "In labore quies"; on the other side a stream flows downwards into a tiny lake below. The same picture seems to have done duty for Armorer Donkin, with only the essential difference in the heraldic shield and the addition of the signature. The plate of R. Spence is an even more successful vignette. The introduction of the water and the pleasing contrasts of light and shade render it eminently effective. In the distance appears the steeple of St. Nicholas' Church, a prominent landmark in so many of Bewick's drawings.

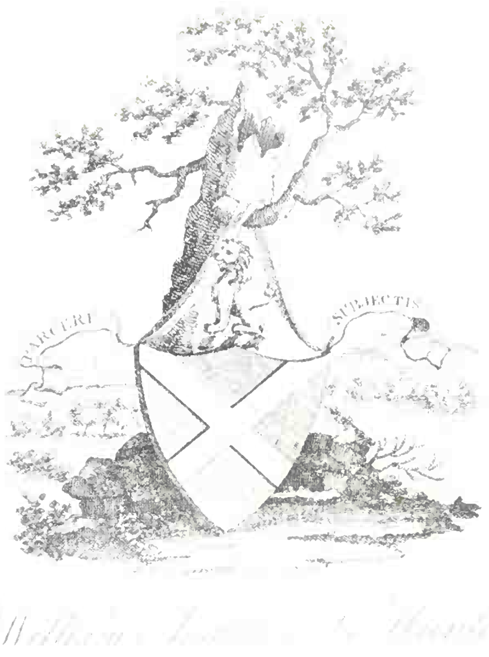
The book-plate of James Hews Bransby, although not by so celebrated an artist, is a pleasing little scene



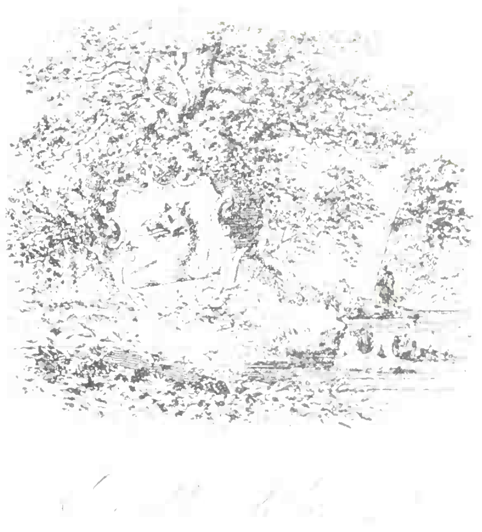
BOOK-PLATE OF JAMES HEWS BRANSBY



BOOK-PLATE OF JAMES HALLET



BOOK-PLATE OF WILLIAM AUGUSTUS LE HUNTE



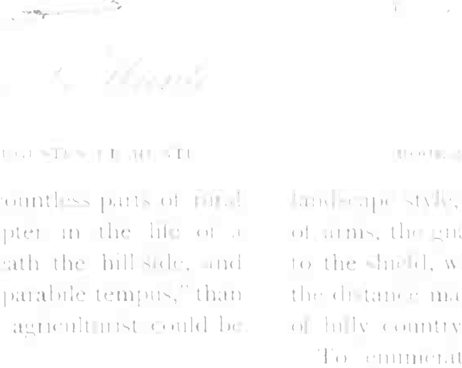
BOOK-PLATE OF BUDDLE ATKINSON

which might be met with in countless parts of rural England. It portrays a chapter in the life of a countryman on his farm beneath the hill-side, and bears the motto: "Breve et irreparabile tempus," than which none more suited to the agriculturist could be found.

The book-plate of James Hallet, in the Chippendale style, is of considerable interest owing to the hunting scene which is incorporated in the design. Beneath the shield of arms is a representation of the death of the fox, whilst the huntsman on the left, somewhat resembling a supporter—a figure in the hunting costume of the past—is blowing the "mort." Possibly James Hallet may have been an ardent sportsman or a master of hounds. His book-plate, however, does not give us any clue to his place of residence.

The plate of William Augustus Le Hunte, of Artramont, Co. Wexford, although in the landscape style, gives unusual prominence to the coat of arms, the gnarled tree being utilised as a support to the shield, which is pendant from a branch. In the distance may be seen a ruined castle under a ridge of hilly country.

To enumerate all the landscape book-plates of merit would necessitate a considerable space. Some boast additional interest by reason of the personality of their owners, others are triumphs of the engraver's skill. The book-plate of Buddle Atkinson, though distinctly belonging to the pictorial class, gives greater prominence to heraldic bearings, and is in consequence lacking in the artistic design it should have possessed. After all, however, it must be remembered that a sign of ownership is the primary intention of the book-plate, a fact often disregarded in modern specimens, where one is obliged to make diligent search before any name can be discovered.



BOOK-PLATE OF THOMAS BELL

The Early Coinage of America (1584-1774) Part I.

By Philip Nelson, M.D., M.B.N.S.

THE early coins of the American colonies, or as they were originally termed, the "Plantations," are undoubtedly of considerable interest, alike to our cousins on the other side of the Atlantic as to us, to whom these parts no longer belong.

The pieces we are about to review were issued during a period of about two hundred years, *i.e.*, from the foundation of the colony of Virginia by Sir Walter Raleigh, in 1584, to the Declaration of Independence by the thirteen states, in 1776. In reference to the former event, we find on a ryal of Elizabeth the letters [illegible] which have been extended into Magnae Provinciae Caput, Auspicio, Tibi, and this piece, which is illustrated (No. 1), is supposed to refer to the colonization of America in 1584 by Raleigh, which province or colony he named Virginia, in honour of Queen Elizabeth.

During the earlier part of the period we have under consideration there was a great dearth of coins, and in their absence transactions were carried on by a system of barter, the settlers having recourse to various expedients in order to provide the necessary medium of exchange.

"Thus in the early colonial days we find tobacco in Virginia and Maryland, and rice in Carolina constituting the ordinary money of the people; and they served the purpose tolerably well. . . . Dried cod were during the same period used in Newfoundland (as money), and sugar in the West Indies.

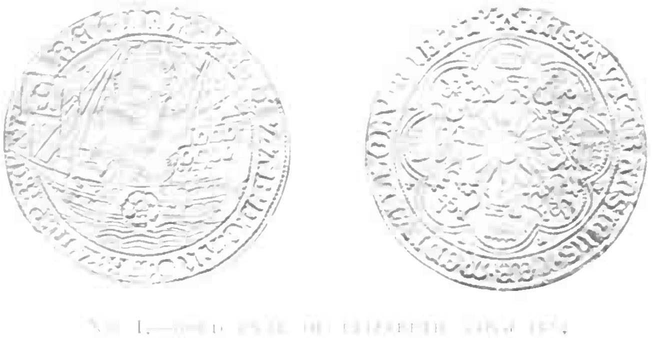
Furs have at times been a good money in localities from which they were exported. Thus the Massachusetts Court of Assistants in 1631 ordered that corn at the usual rates should pass for payment of all debts, unless money or beaver were expressly named in the contract" (*Money*, by F. A. Walker). An act of Massachusetts says as follows: "It is likewise ordered, that muskett buletts of a full bore shall passe currantly for a farthing apeece, provided that noe man be compelled to take above XIId. att a tyme in them."

Ogilby, in 1671, writing of Maryland, says: "The general way of Traffic and Commerce there is chiefly by Barter or Exchange of one Commodity for another; yet there wants not, besides English and other foraign Coyns, some of his Lordship's own Coyn."

Another writer, referring to the same colony in 1708, says as follows:—"The Lord Proprietary had a Mint here, to coin Money, but it was never made much use of. Tobacco is their Meat, Drink, Cloathing and Money."

In reference to the use of tobacco as money the following is of interest: In 1620 and 1621 several shiploads of young girls were sent out to the New England colonies, where they were married to the settlers, who paid 100 lbs. of tobacco for them, *i.e.*, the equivalent of £15, though in the following year their value rose to 150 lbs. In reference to this, the Rev. Mr. Weems, a Virginian writer, intimates "that it would have done a man's heart good to see the gallant young Virginians hastening to the waterside when a vessel arrived from London, each carrying under his arm a bundle of the best tobacco, and taking back with him a beautiful and virtuous young wife."

The first coin issued, and in all probability struck



No. 1.—SHIP RYAL OF ELIZABETH, CIRCA 1584

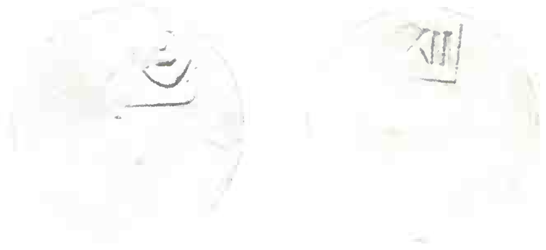
for the settlement of Virginia, *circa* 1584, is a brass token, of the presumed value of twopence, and may be described as follows:—

Twopence, brass. Obv., a child reclining to left, bending over a skull, on which its right hand rests; behind is a tree, and to the left a flowering plant.

Rev., a rose on a stalk bearing two leaves, within the legend, arranged in two concentric circles,

AS . SOON . AS . WEE
TO . BEE . BEGVNNE ❊
WEE . DID . BEGINNE
TO . BEE . VNDONNE ❊

This coin is about one inch in diameter.



No. II.—NEW ENGLAND SHILLING, 1651.

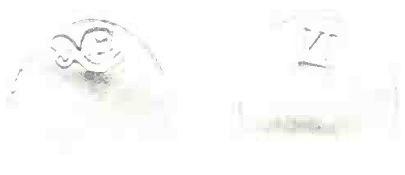
Following this at some period anterior to October, 1651, appeared the three following coins for Massachusetts, of the value of twelve, six, and three pence, respectively. They are all very similar in design, bearing the letters NE in monogram on the obverse, and the value in Roman numerals on the reverse, impressed by means of punches, upon rough circular flans. From the occurrence of the letters NE on these pieces, they became known in the colony as "Northeasters."

Shilling, silver. Obv., NE. Struck with a square punch.

Rev., XII. Struck with a square punch. Weight, 72 grains. (No. II.)

Sixpence. Obv., NE. Struck with a punch, whose outline follows that of the monogram.

Rev., VI as on the shilling. This is struck with a square punch. Weight, 36 grains. (No. III.)



No. III.—NEW ENGLAND SIXPENCE, 1651.

Threepence. Obv., NE. Struck with a quadrilobed punch.

Rev., III. Struck with a square punch. Of this last coin, which weighs 18 grains, only two examples are known.

Very shortly subsequent to this, in 1652, there were struck for the same colony coins in silver of three denominations, viz., twelve, six, and three penny pieces, at Boston, at which place a mint had been established, by an act of the General Court of Massachusetts. These coins were of the same standard of fineness as the English coinage of the same period, but weighed twopence in the shilling lighter. It was permissible for anyone to bring silver to the mint, where, after having been allowed to the necessary standard, it was struck into coins of the before mentioned values, the shilling weighing 72 grains, and the other pieces in proportion. For the expenses of this coinage the master of the mint was allowed one shilling and sixpence out of every twenty shillings so struck, which amount was to cover the cost of melting, refining, and making the coinage, together with the wastage thereof. Hutchinson, in his *History of the Colony of Massachusetts Bay*, makes the following statement:

"The Court became sensible that Hull, the mint master, had too advantageous a contract, and offered him a sum of money to release them from it, which he refused.

"He left a large personal estate and one of the best real estates in the country, and Samuel Sewall, who married his only daughter, received with her, as was commonly reported, £30,000 in New England shillings."

The abovementioned John Hull was master of the mint until 1683, and had as his partner Robert Sanderson.

In October, 1652, the striking of coins began at the Boston mint of the value of twelve, six, and three pence respectively. They may be grouped into three main classes according to the variety of tree which occurs on the obverse.

The first type to appear would be those bearing a rude representation of a willow tree, and which, from their being struck upon large thin flans, bear a close resemblance to the earlier pieces of this colony.

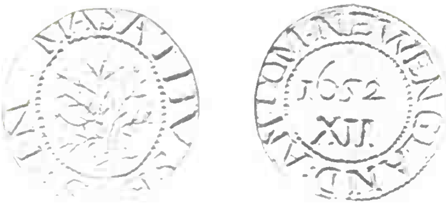
Of this type, whose design is rude and always double struck, there exist two denominations, viz., a shilling and a sixpence.

Shilling, silver. Obv., a willow tree within a dotted circle, surrounded by MASATHVSETS . IN.

Rev., XII within a dotted circle surrounded by NEW ENGLAND . AN . DOM. Weight, 72 grains.

Sixpence. It is in design similar to the shilling, except that the value is expressed VI. Weight, 36 grains.

These coins would be followed by those bearing an oak tree, and these would probably continue to be issued until 1660 without changing the date, with the exception of the twopence, which was authorised to be struck May 16th, 1662, consist of four denominations, bearing the oak tree on the shilling, sixpence, threepence and twopence, and may be thus described:—



No. IV.—OAK TREE SHILLING, 1652-1660

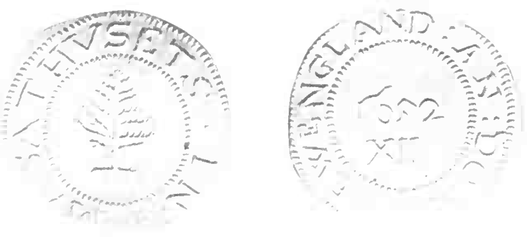
Shilling, silver. Obv., an oak tree within a dotted circle, enclosed by the words MASATHVSETS IN.

Rev., 1652 XII within a dotted circle, surrounded by NEW ENGLAND AN. DOM. Weight 72 grains. (No. iv.)

The sixpence and threepence are identical with the shilling, the numerals VI and III replacing XII. Weights 36 and 18 grains respectively.

Twopence. The obv. and rev. are similar in design to the other pieces, the date, however, being 1662 and the value expressed II. Weight, 11 grains.

In reference to this coin the following anecdote is related:—Charles the Second, after the Restoration, expressed to Sir Thomas Temple great wrath against the colony of Massachusetts, and said they had invaded his prerogative of coining money. Sir Thomas told His Majesty that the colonists had but little acquaintance with law, and that they thought it no crime to make money for their own use. In the course of the conversation Sir Thomas took some of the money out of his pocket and presented it to the King. On one side of the coin was a tree, of the kind which is bushy at the top. The King asked what kind of a tree it was, to which Sir Thomas replied that it was the royal oak, of the kind that had preserved His Majesty's life. This account of the matter brought the King into a good humour, disposed him to hear what Sir Thomas had to say on their behalf, and in conclusion he termed them "a parcel of honest dogs."



No. V.—1ST PINE TREE SHILLING, 1660-1675

Under date October 30th, 1684, we find in the Massachusetts Archives the following:—"And as for the minting or stamping pieces of Silver to pass among ourselves for XIId., VId., and IIId., we were necessetated thereunto, having no commodity in our Country to pay debts with, but Fish and Corn, which was so cumbersome and troublesome as could not be born . . . , nor did we know it to be against any law of England, or against His Majesties Will or pleasure, till of late; but rather that there was a tacit allowance and approbation of it."

Probably subsequent to 1669 would be issued those coins which bear upon them a pine tree. The earlier examples of this issue are, like their predecessors, struck upon large flans of thin silver (Nos. v., vi.), but the later ones, which are of superior execution, occur on smaller though thicker planchets, having as a mint mark seven pellets (No. vii.). These coins continued to be struck without any change of date (1652) until 1682, at which time the mint was finally closed.

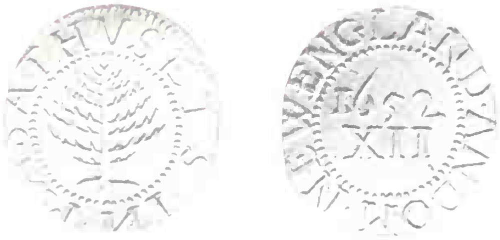
Shilling, silver. Obv., a pine tree, enclosed within a dotted circle, around which MASATHVSETS. IN.

Rev., 1652 XII within a circle of dots, surrounded by NEW ENGLAND. AN. DOM. Weight, 72 grains. (Nos. v., vi., vii.)

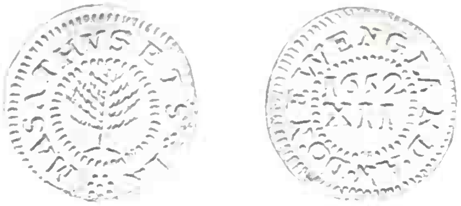
Sixpence. Design the same as the shilling, VI replacing XII. Weight, 34 grains.

Threepence. Design similar to the shilling, reading III on the reverse. Weight, 18 grains.

The Massachusetts shillings, described above, were first known as Boston or Bay shillings, and are thus described in the New York Records, under the year 1672, but subsequently in 1680 we read of them as pine-tree money. In order to prevent the export of these coins, stringent acts were passed in 1654 and 1669 by the Massachusetts court.



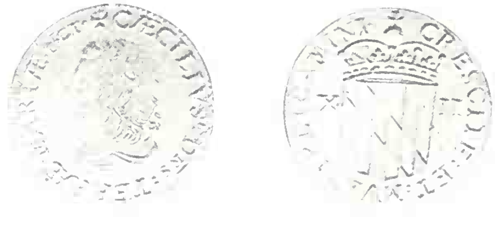
No. VI.—1ST PINE TREE SHILLING, 1660-1675



No. VII.—2ND PINE TREE SHILLING, 1675-1682

In 1659, Cecil Calvert, Lord Baltimore, caused coins to be struck in London for the colony of Maryland, of which he was the proprietor. Of this coinage, which consisted of pieces of the values of one shilling, sixpence, and threepence in silver, he sent examples to his brother, Philip Calvert, to St. Mary's in Maryland.

For having prepared these coins, which he did under the terms of the subjoined charter, which was granted in 1632, Lord Baltimore was summoned to appear before the Council, from information laid against him by Richard Pight, Clerk of the Irons at the Mint, though what further action, if any, was taken in the matter does not now appear.

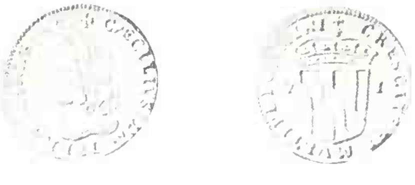


No. VIII.—MARYLAND SHILLING, 1659.

The following is an extract from the charter of June 20th, 1632, under which Lord Baltimore coined money:—

"Cum omībz et singulis hujoi ac adeo amplis juribz iurisdicc' oībz privileg. prerogativis, regalitatib' tam p' mare q'm p' terram infra regionem, etc., h'end., exercend., utend. et gaudend. p' ut aliquis Ep'us Dunelmens. inf' Ep'atum sive Comitat. Palatin. Dunelm. in regno n'ro Angl' unq'm antehac h'uit, tenuit, vel gavis' fuit, seu de jure h'ere, tenere, uti, vel gaudere debuit aut potuit."

The silver coins were of the same degree of fineness as those of England, but their weight was only 75 per cent. of the English pieces. Their design was as follows:—



No. IX.—MARYLAND SIXPENCE, 1659.

Shilling, silver. Obv., bust of Cecil, Lord Baltimore, to left, around CAECILIVS : DNS : TERRÆ-MARIÆ : &C. +

Rev., the arms of the proprietor, Paly of six sable and argent a bend counterchanged, between XII, surmounted by a coronet, around which is CRESCITE ET MVLTIPLICAMINI. (No. VIII.)

Of this coin, which weighs 66 grains, there exists a proof in copper.

The sixpence and fourpence are similar in design to the shilling, the numerals VI and IV being substituted, however, for the XII (Nos. IX, X.). These weigh 34 and 25 grains respectively, and of the former coin there is a copper proof. There is in existence a unique specimen of a penny, doubtless a pattern for a coinage in the baser metal, which, possibly from this fact, does not appear to have proved acceptable to those in authority. This pattern may be thus described:—

Penny, copper. Obv., similar to that of the previous coins.

Rev., two flags issuing from a ducal coronet, around which is the legend, DENARIVM · TERRÆ-MARIÆ.

This pattern penny was successively in the collections of Mr. Hodsol and of the Rev. Mr. Martin, and passed at the sale of the latter's coins for the sum of £75 into the possession of Mr. Mickley, of Philadelphia, whence it was purchased for $370, and became the property of Mr. Parmelee.

There was in the collection of Sir Frederick Eden a shilling which had the arms of Lady Calvert, viz., a cross botony quartered upon the reverse.

After an interval of some eight years, *viz. circa* 1667, a small token of the value of one penny was made for New York. This piece was in all probability struck in Holland, and is found both in brass and lead. It may be described,

Penny token. Obv., an eagle displayed surrounded by,

❋ NEW · YORKE · IN · AMERICA ❋

No. X.—MARYLAND GROAT, 1659.

Rev., two palm trees in a group; to the right is Venus standing, and to the left is a running figure of Cupid, bearing a bow. The weight of this coin is 55 grains.

Upon the 19th of November, 1681, Mark Newby arrived in New Jersey with a number of emigrants from Dublin. He brought with him from Ireland a quantity of copper pieces, known as St. Patrick's money, and which, owing to the great scarcity of small change at that time, were authorized for currency in the State of New Jersey, May 8th, 1682.

For a long time the place of origin and date of the striking of these coins was veiled in mystery, but for reasons too lengthy to enter into here, I have proved that they were struck in Dublin early in the year 1678.

Readers who may desire further information on this point may consult *The Numismatic Chronicle*, N.S. vol. xix., 1899. These pieces are of two denominations, viz.—a halfpenny and farthing.

No. XI.—ST. PATRICK HALFPENNY, 1678

The coins may be described as follows:—

Halfpenny. Obv., FLOREAT REX. m.m. star. King David kneeling and playing on the harp, over which is a crown.

Rev., ECCE. GREX. St. Patrick standing, mitred, bearing a crozier in his left hand and a trefoil in his right, which he holds extended over a group of seven people, who are standing before him. The arms of Dublin, viz.—a shield with three castles, are supported by two figures. Weight, 143 grains. Edge engrailed vertically. (No. xi.)

No. XII.—ST. PATRICK FARTHING, 1678

On some examples the legend reads FLORE AT REX. The letters on some coins are of large size, on others of small.

Farthing. Obv., as on halfpenny, without m.m.

Rev., QVIESCAT . PLEBS. St. Patrick standing holding in his left hand a double or metropolitan cross, whilst with his right hand he drives out reptiles, (Protestants?)! Behind and to the right is a church with a steeple. Weight, 77-105 grains. The edge is engrailed vertically. (No. xii.)

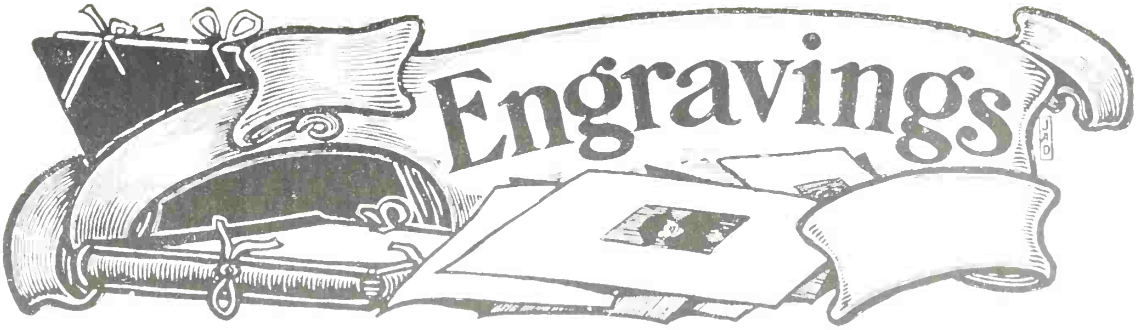
The halfpenny and farthing exist in copper with a plug of brass, and, it is said, in brass with a plug of copper. The plug is on the obverse, and is impressed with the crown.

Several dies were evidently in use, as the legends on obv. and rev. differ in punctuation, and in the size and formation of the letters. There exist proofs both of the halfpenny and farthing in silver. That of the halfpenny is of extreme rarity; of this coin there was an example in the cabinet of Dr. Aquilla Smith, the weight of which piece is 176·5 grains. The farthing is less rare, though seldom met with, and weighs 114 grains in silver. Proofs are also known struck in gold and lead. The edge of these proofs is as on the current coin.

(*To be continued.*)

BURLINGAM
PUBLIC
LIB.

MISS DANSEY
FROM A DRAWING BY JOHN DOWNMAN

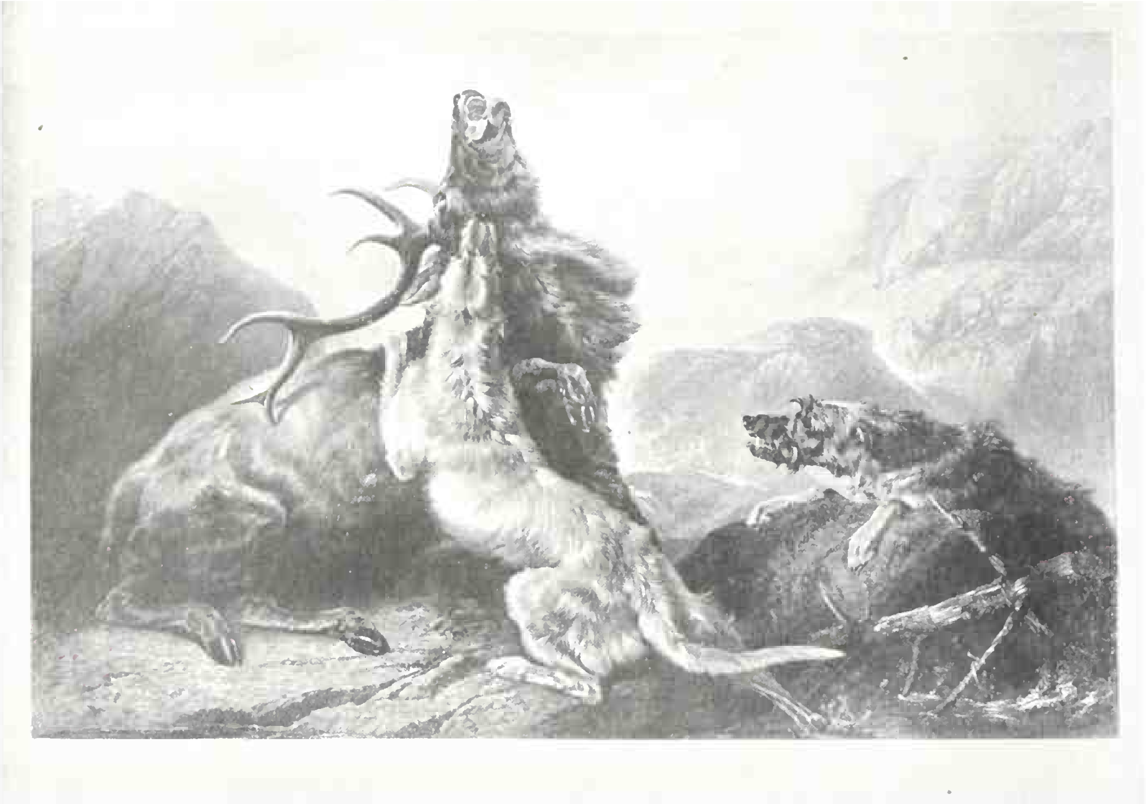


How to Distinguish Proof Impressions. By C. Reginald Grundy

II.—Publications under the Rules of the Printsellers' Association.

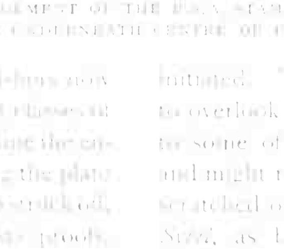
In my article on the subject contained in The Connoisseur Magazine for last October, I mentioned that in the early days of the Printsellers' Association all proofs were stamped alike under the left-hand corner of the work. The alteration in this practice was brought about by an ingenious fraud. What was apparently a choice artist's proof of C. G. Lewis's plate *The Hunters at Grass*, after Sir Edwin Landseer, was offered for sale at a well-known auction room. It was framed, but no one thought of taking the impression out to examine it more closely, and it sold at a good price. When the purchaser—a well-known dealer—got it home, he discovered that it was in reality a proof before letters with its distinguishing marks—the names of the printer and engraver engraved in small print under the extreme left and right of the work—carefully erased. Other frauds of a similar nature were brought to light, and it became evident that means must be found to prevent their repetition. The most obvious remedy was to impress the Printsellers' Association stamp in a different position for every grade of proof. Something of the kind was probably attempted, for in the engravings of *The Combat* and *The Death of the Stag*, published in 1847, after Richard Ansdell, the stamp is impressed under the left of the work on the artist's

ARTIST'S PROOF OF "THE COMBAT" BY H. T. RYALL AFTER RICHARD ANSDELL, A.R.A.
BY KIND PERMISSION OF MESSRS. HENRY GRAVES AND CO., LTD., 6, PALL MALL



PROOF BEFORE LETTERS OF "THE DEATH OF THE STAG," BY H. T. RYALL, AFTER RICHARD ANSDELL, A.R.A. BY KIND PERMISSION OF MESSRS. HENRY GRAVES AND CO., LTD., 6, PALL MALL

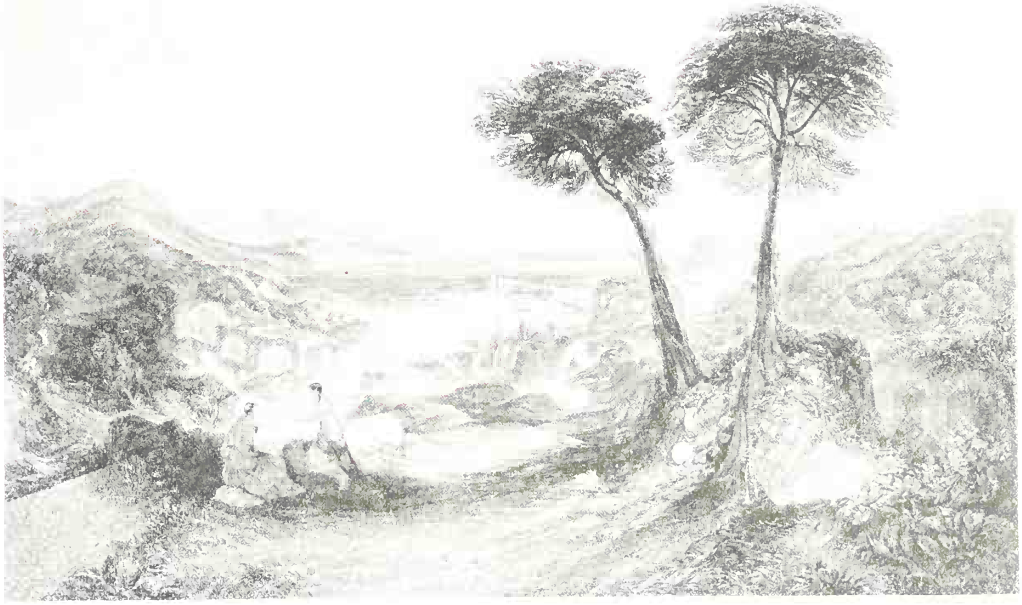
proofs under the middle on proofs before letters, and under the right on the proofs after letters. A further distinction appears to have been attempted by colouring the impress of the stamps, for those on the proofs before letters are in many instances distinctly blue. This method of stamping was a short-lived one, for it was found such elaborate safeguards were unnecessary, the differences in the values of second and third state proofs being too small to tempt the forger to run the risk of spoiling an impression by erasing the first. Consequently the Association soon adopted the method still in vogue of stamping all artist's proofs on the left, and all the later proof states on the right.



ENLARGEMENT OF THE P.S.A. STAMP ON PROOF UNDERNEATH CENTRE OF PLATE

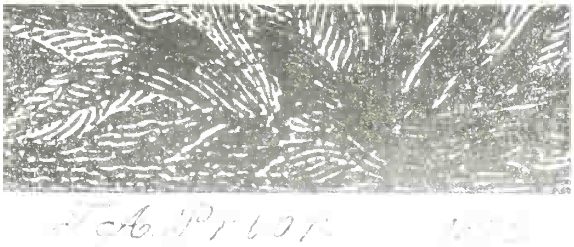
Before leaving the subject of states, it may be as well to explain that publishers now rarely issue more than two or three different classes of impressions of the same work, and often confine the entire edition to artist's proofs alone, destroying the plate when two or three hundred of these have been struck off.

I have already referred to remarque artist's proofs. A remarque is some tangible mark on a plate used only to distinguish the earliest state or states, and removed before the ordinary artist's proofs are printed. This mark or remarque takes many forms, but most generally that of a miniature picture engraved immediately under the major work. Thus the remark on the plate of "1807" by Jules Jacquet, after Meissonier, is a Napoleonic emblem, that on "1814" by the same etcher, and after the same artist, is a dismounted cannon; and on other works it takes such elaborate forms as a landscape, a group of figures, or even a little picture forming a sequel to the scene depicted above. There are other remarques of a far less obtrusive character, many of which might be passed altogether unnoticed by any but the initiated. Thus the ordinary layman would be apt to overlook the initials N.P., which form the remarque to some of the plates from Sir Noel Paton's works, and might regard the inscription "T. A. Prior, 1872," scratched on that engraver's rendering of *Apollo and Siren*, as being evidence that the impressions so distinguished came after the ordinary artist's proofs



REMARQUE PROOF OF "THE GOLDEN BOUGH" BY T. A. PRIOR, AFTER J. M. W. TURNER, R.A.
BY KIND PERMISSION OF MESSRS. HENRY GRAVES AND CO., LTD., 6, PALL MALL

instead of preceding them. The remarque on Cousins's plate of *The Connoisseurs*, after Landseer, would certainly be altogether invisible to him, this consisting of the white spots on Sir Edwin's fogle tie being left unshaded, and needing a close comparison with the ordinary artist's proof, which has the spots slightly shaded, before any difference can be detected. In the *Sutherland Children* (published before the formation of the Printsellers' Association) the remarque is a gleam of white on the buckle of the belt of one of the children, and in the *Vierge a la Chaise*, after Raphael, by Calamatta, a tiny space left white under the fringe of the chair. These instances might be multiplied; but sufficient have been given to show that even in such apparently straightforward things as remarques there lie many traps for the unwary.



ENLARGEMENT OF THE REMARQUE IN THE ABOVE

When more than one remarque occurs on a single plate, the rule is that the greater the number of the remarques the earlier the impression. Thus on *The Bath*, by Paul Rajon, after Alma Tadema, the twenty-guinea copies are distinguished by the addition of five portraits of the artist, his family, and the etcher; on the fifteen-guinea impressions these are reduced to three, while the purchasers of ten-guinea copies have to be content with a single portrait, and those of the ordinary artist's proofs at five guineas get no portrait at all.

Of the substances on which proofs are printed, the more expensive material is always associated with the earlier copy. Thus a vellum proof invariably precedes a proof on Japan paper, which in its turn is to be preferred to one on India paper, the ordinary plain-paper copies coming last of all. This, of course, only applies to where two or more substances are used for printing impressions from the same plate.

So far I have been dealing with states chronicled in the orthodox manner in the *Printsellers' Association Catalogue*, but there are variations in a few of these, which, though not recorded officially, exercise a marked influence on the values of the proofs affected. Thus of *The Horse Fair*, by Tom Landseer, after Rosa Bonheur, the later artist's proofs have the name of Messrs. Leggatt added to the publication line; the earlier impressions, which are not so inscribed, used a short time ago to realize as much as £10 apiece more than did copies with the addition. Another type of variation is that of the large plate of *Brae Mar*, also by Tom Landseer, from his brother's picture. This was originally published with square corners, but after a few artist's proofs had been pulled off and stamped, the publishers decided that the work would look better with the top corners rounded off, which was accordingly done. The same alteration was also effected in the case of another of Landseer's works, *The Brown Children*, by Cousins, though this, by the way, having been published before the days of the Printsellers' Association, should hardly be mentioned here.

Before finally leaving the subject of proofs issued under the auspices of the Printsellers' Association, it may be as well to touch on the question of signed proofs, an all-important matter in the eyes of that large class of people who deem an artist's proof as incomplete unless signed by the artist. Now a signature is of practically no importance in determining the state of an impression and its value is purely a sentimental one. The autographs of the artist and engraver undoubtedly give additional interest to an impression, and presumably may be looked upon as evidence that the artists of the work approved of the quality of that particular copy; but I am afraid that this latter statement does not hold good in all cases. Some artists and engravers are notoriously careless in this respect, and will sign anything that is put before them; others—but these are very few—go to the opposite extreme, and examine every copy with a magnifying glass. There is much excuse for the careless artist, as works issued by reliable firms have generally to undergo two close scrutinies before they are submitted to him—first, that of the printer, who is followed by the publisher; and though it may be heresy to suggest such a thing, these gentlemen, by reason of the large numbers of plates passing through their hands, are generally greater experts on the subject than either artist or engraver.

The action that the Printsellers' Association takes in regard to signatures is a negative one. It decrees that impressions later than artists' proofs are not to be signed—a rule that is not unfrequently broken—but does not stipulate that artists' proofs must be signed. As a matter of fact, the custom of signing large proof issues is a comparatively modern innovation, which came into vogue less than forty years ago. Though Sir Edwin Landseer's autograph is found on many individual engravings after his works, he never signed a whole series; he died in 1873. His brother Tom, who lived seven years later, did, I believe, sign one or two issues shortly before his death, and since then the custom has become so prevalent that now very few issues escape it.

I have said before that the value of a signature is only one of sentiment; but as this is an asset which can be translated into pounds, shillings, and pence, it may be as well to go into the question a little more closely. In the palmy days of Landseer engravings, the autograph of Sir Edwin added anything up to ten or fifteen pounds to the value of a fine proof, and occasionally when an unsigned proof engraving got into dishonest hands, it would reappear in the sale-room bearing a signature. As a rule, these frauds were easily detected, for the reputable firms dealing in these works had records of all the fine proofs passing through their hands, and generally possessed the means to identify them. Hence, they were in a position to insist upon the fraudulent signatures being removed. Another fact which the forgers frequently failed to take into account was that Landseer's signature in pencil was different from his one in ink. Hence, when they imitated the fine flourishes of the latter on to a proof, they were giving damning evidence of its falsity. I have been told that Reynolds, Lawrence, and Turner are each known to have signed a proof; but copies so unique are hardly likely to come into the market without

"HIGHLAND LASSIE CROSSING STREAM," AFTER SIR EDWIN LANDSEER, R.A.

perfect pedigrees, and would be exposed to such a close scrutiny as to daunt the enterprise of the forger. The same remarks apply to the works of most of the older engravers. Coming back to modern times, one would feel inclined to cite the signature of Samuel Cousins as offering temptation to the forger, was it not for the fact that Cousins's signature is of little value. He signed the entire artist's proof issues of his later works in the ordinary way, and in his old age, at the solicitation of dealers, signed as many impressions of his earlier works as they chose to put before him. He, in fact, made a regular business of it, charging half-a-crown a signature. That he did not examine these copies very closely is shown by the fact that he occasionally signed subjects which were never engraved by him.

Landseer

LANDSEER'S REAL SIGNATURE IN INK

The fraud most extensively practised is that of the lithographed signature. Hundreds of prints after the works of well-known artists have been issued bearing what appears to be a personal autograph, but which is really a well-executed facsimile in lithography. It is needless to say that no reputable publisher would lend himself to a deception of this description.

Though I have spoken so much of the Printsellers' Association, it must not be inferred that the only highly-priced modern prints are those stamped by firms belonging to that institution. In fact, a very large number—perhaps the majority—of the works which generally appeal to the collector as opposed to the general public are not impressed with its stamp. More especially is this the case in regard to original etchings, many of which are printed from comparatively soft copper unfaced with steel. With these latter a guarantee of the limitation of issue is unnecessary, for the copper will not yield more than a maximum of sixty or seventy good impressions.

NOTES AND QUERIES.

[*The Editor invites the assistance of readers of* THE CONNOISSEUR *who may be able to impart the information required by Correspondents.*]

PORTRAIT BY LANDSEER.

DEAR SIR,—I beg to hand you herewith half-tone of the Landseer pencil study for insertion in your April issue. The extracts herewith from letters are all the information I have; possibly a reader of your valued paper may be able to throw more light on it.—

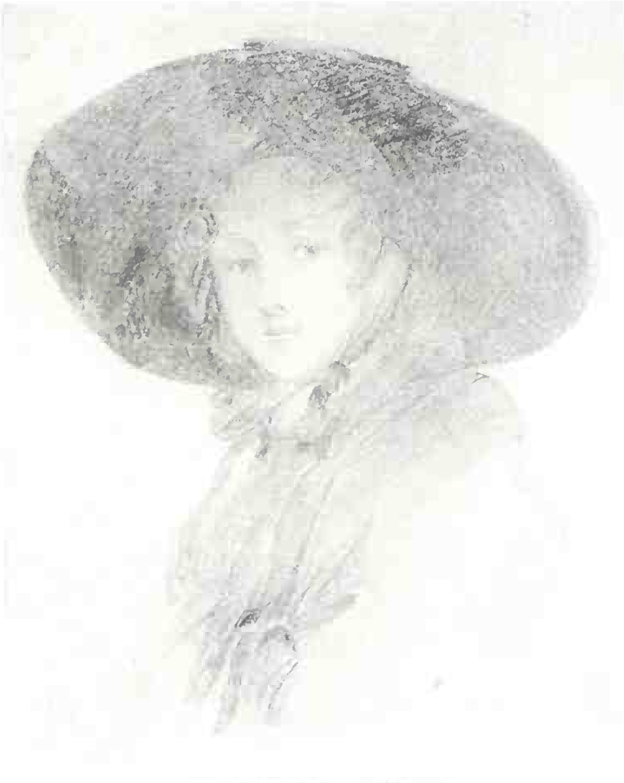
Extract from letter dated Jan. 17th—Mr. Noar to Mr. Johnson.

"An original portrait by Landseer in black and white pencil sketch of a very pretty girl in a large hat. It is signed E. L., 1831, the year he was admitted into the Royal Academy. Landseer began his career as a portrait painter it seems. It is of exceedingly clever workmanship."

From Mr. Noar's letter dated Jan. 23rd, 1911.

"I am sending the small Landseer to-morrow. Two art experts have now declared my sketch to be genuine, and the gentleman from whom I bought it informed me that the *Exchange and Mart's* expert had said the same.

"The pedigree of the picture is this: I bought it about two years ago from a gentleman in the Potteries, who informed me that he bought it from a large house in Cheshire, and that the owner had exhibited it in the great art exhibition in Liverpool. There is an inscription on the back to that effect. It is a black and white pencil drawing, and of masterly execution. It is just the sort of sketch that a clever young fellow with genius might make while staying at a country house of some pretty girl there. . . . ."



PORTRAIT BY LANDSEER

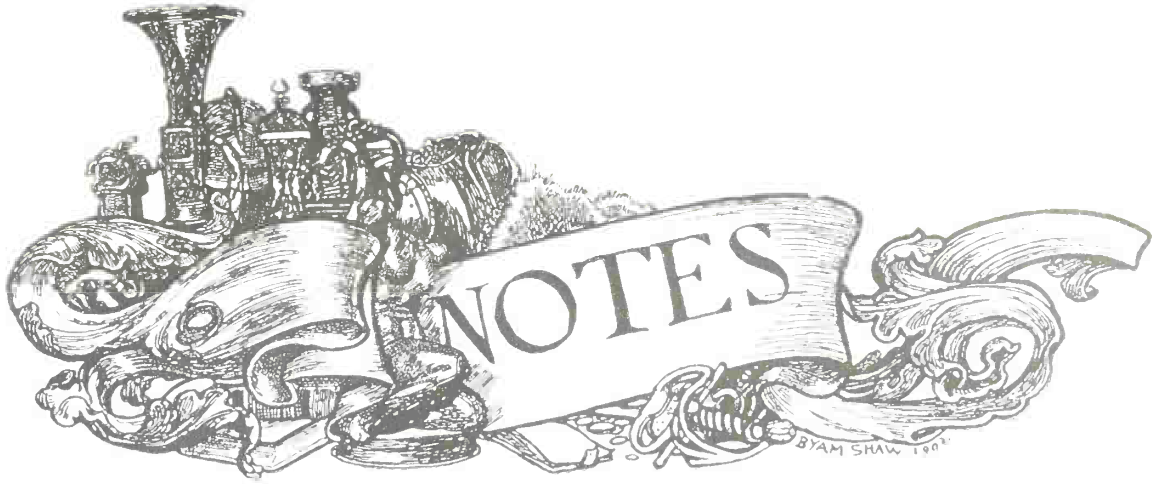
"UNA AND THE LION."

DEAR SIR,—I find one of the plates in the March CONNOISSEUR is *Una and the Lion*. Three months ago I purchased this picture at a sale of a gentleman's collection as the original. As the picture was in a very dirty state, I am now having it renovated. I find, on comparing your plate with my picture, that there is little difference, except that the sash round the waist and the robe upon which she sits, in my picture are red instead of blue as in yours. I should be very much obliged if you would publish this letter in order to find out whether I really possess the original or only a copy. The picture is very old, and if only a copy it is an excellent one at that. I should be glad to know what the original is worth and also a copy. The picture is unsigned and undated. The gentleman from whose house this picture came put a big price upon it. Trusting some of your readers may be able to throw some light upon the matter,

Yours truly,
ERNEST W. PEARSON.

MORTUARY SWORD.

Will Mr. Parsons please forward his address?



Silhouettes

In your issues for May, 1926, and December, 1926, are very interesting papers by Mrs. F. Nevill Jackson and Weymer Jay Mills on this subject. In each account are given numerous examples of silhouette portraiture. In their day they afforded a very useful and inexpensive way of recording the greatness (or littleness) of members of the family circle, from toddlers of two or three years of age to grandfathers and grandmothers of ripe age. It must be remembered that the Daguerreotype process (the forerunner of the photograph) was not known prior to 1839, when M. Daguerre made known to the Academy in Paris the process that subsequently bore his name.

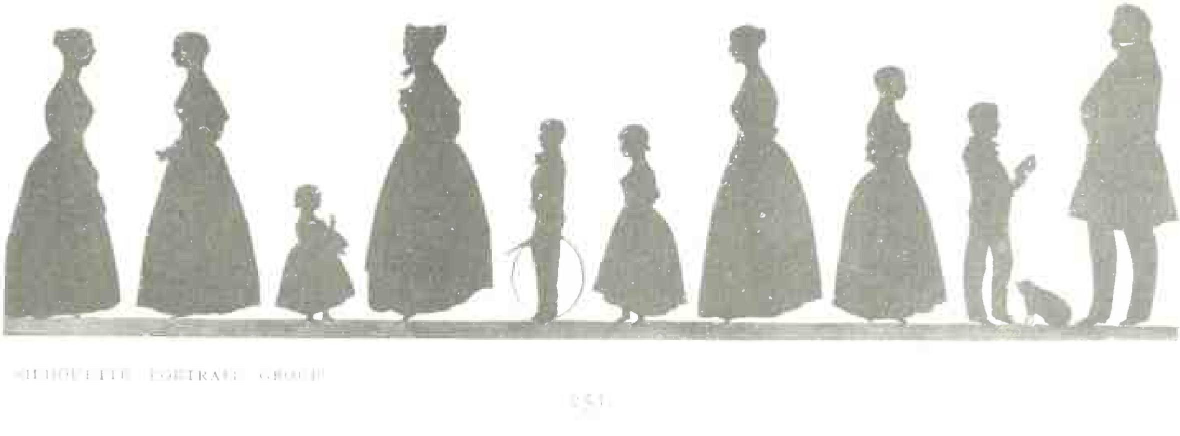
Prior to that time there was only the costly oil painting or shadow portraits in profile. Originally the profile of a sitter was thrown on a transparent screen by the aid of a light; the shadow thus formed was delicately traced and filled in afterwards in black.

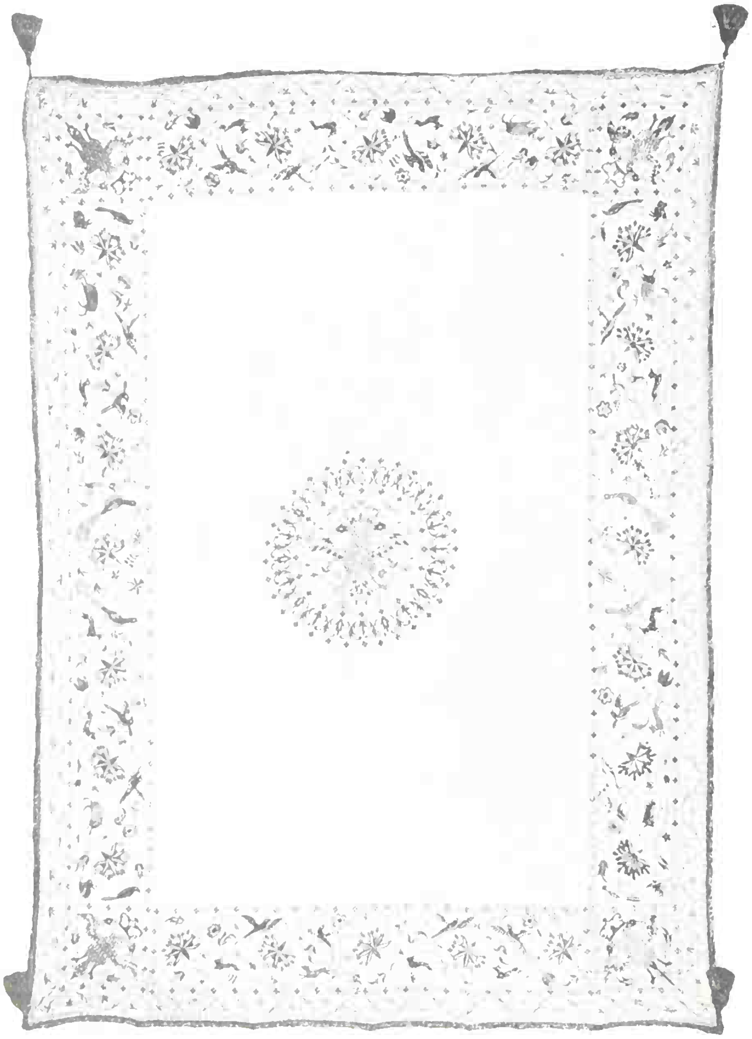
Subsequently these likenesses and groups of figures were most artistically cut out with a pair of scissors. I remember hearing the story of my good mother sending the nurse with her first young hopeful—a very chubby youngster of some eighteen months—to have his portrait taken by the scissors process. When the result was shown to the fond parent she said, "Oh! Mary, this is not like him! It is not half fat enough!" "Please, ma'am," the maid replied, "the man said if he took the cheeks to the full, there would be no nose."

Fortunately in some instances the result was more satisfactory. My wife has recently become possessed of a family group showing her grandfather, grandmother, and their eight children. These were taken about 1839, the family then being resident in South Shields.

From an old newspaper I gather that in April, 1820, Mr. Seville was taking silhouette portraits at "Mrs. Drummond's room, White Hart Inn, Old Flesh Market, Newcastle," and at "Mrs. Armstrong's, near the Post Office, North Shields." He used "there" an automaton in Newcastle, an [illegible] figure in flowing robes, which [illegible] an outline of the profile on a card, "The Professor" filling it up with black. It is possible that the group here illustrated may have been the work of the "Professor."

Another writer informs me that "these shadow portraits were fashionable in France during the reign of Louis XV., and that their name [illegible]


SILHOUETTE PORTRAIT GROUP



A BED-SPREAD EMBROIDERED IN SAXE COLOURED SILKS. IT IS SAID TO BE CHARACTERISTIC OF SEVENTEENTH-CENTURY WORK, AND WAS POSSIBLY MADE AT THE COURT OF PHILIP III. OF SPAIN FOR HIS DAUGHTER ANNE OF AUSTRIA, WIFE OF LOUIS XIII.

ridicule for the niggardly finance of the minister, M. Étienne de Silhouette." I presume the idea was that these portraits were a very niggardly substitute for oil paintings.

It is said that M. Silhouette was himself very expert with the scissors, and produced many excellent figures. Doubtless for years after his day amateurs dabbled in the art. My good mother was quite an adept, and by folding a piece of paper many times and cutting through the lot, would unfold a row of figures or animals to the great astonishment and delight of her juvenile audience. Of course the thing was simple to those who could do it, and reminds one of the sculptor who was asked if his work was not very difficult. "Oh no," he replied, "quite easy; you simply take a block of marble, chip off what you don't want, and there you are!"

Mrs. Jackson tells us that "book illustration has been occasionally attempted, especially in Germany." I have recently been presented with *The Story of the Commercial Bank of Scotland, Ltd.*, published in Edinburgh for private circulation, in which silhouette portraits are introduced in an admirable and highly effective manner.—MABERLY PHILLIPS, F.S.A.

An Antique French Bed-spread

During the last twenty years the fine embroideries of the early seventeenth century have been hunted with almost as much science and enthusiasm as the British fox. One of these can be secretly supplied for the amusement of the sportsman, but no one can recapture the first fine raptures of the most exquisite of old needlework. An example is given in the accompanying photographs. Its antiquity

CORNER OF BED-SPREAD SHOWING DETAIL OF DESIGN WITH THE DOUBLE EAGLE AND CROWN

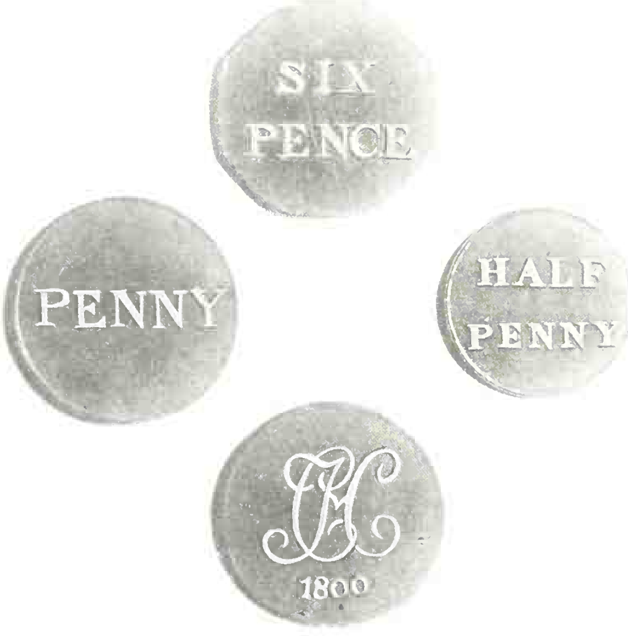
is undoubted, its workmanship is beyond praise, its condition better than one could hope, but its history is still unwritten. It was bought in France many years ago. Its elaborate and beautiful border of birds, flowers, and beasts is further ennobled by a richly worked double eagle and crown. This design, which appears five times on the large bed-spread, suggests that it was fashioned for a princess of the House of Austria who married into the French reigning line. The work is far too early in character for the piece to have been made for Marie Antoinette. But Anne of Austria, the daughter of Philip III. of Spain, became the wife of Louis XIII. of France in 1615, at fourteen years of age, after having been betrothed for some five years. It appears likely that during this long period of engagement the ladies of the princess's Court may have laboured pleasantly at this remarkable piece of work, and that in due season it found its way to France, in the vast *entourage* of Anne. But more fully informed readers of THE CONNOISSEUR MAGAZINE will be better able to judge as to the worth of these speculations than is the present writer. Failing Anne of Austria, they may perhaps be able to attribute this unusually interesting example of seventeenth-century work to some other ownership, and tell us of a past even more glorious than that which should belong to the bed-spread of so powerful a regent and so powerful a lady as the mother of the Sun King.

A Forgotten Coinage: "House Money" of Christ's Hospital

LAWSON, in the preface to his *History of Banking*, says: "When a lad looking for a situation, 'Chance' one day brought me into Lombard Street, where my attention was attracted towards a house where a number of young persons continually going in and coming out. I watched them for some time, when my curiosity to know what was going on induced me to ask a gentleman who was passing. He replied, 'It is a banking-house.' I went home, revolving in my mind what was meant by the term, but was unable to come to a satisfactory solution. I looked in my dictionary, where I found a banker was a money-changer. This was precisely the sort of business with which I felt myself familiar, for I had for the preceding seven years been in the constant habit of dealing with money-changers, although I never knew till now that they were called bankers.

"Most of my readers probably require to be informed that in the Bluecoat School no money is allowed to circulate but 'Hospital Money'; at least this was the regulation in my juvenile days; so that when a boy received any of the current coin of the realm, previous to his spending them, he must first get them changed for hospital money.

"This money passed current at any of the shops within the walls of



"HOUSE MONEY" OF CHRIST'S HOSPITAL

the institution, of which there were several; and it was customary for one boy to say to another, 'Go to the money-changers and get me twelve hospital pennies for this shilling.' So that the term money-changer was familiar to me from my infancy, and in my cloistered simplicity I thought that the house in Lombard Street was an establishment on the same principle."

Upon investigating the matter, I found that "House Money" was issued in half-pennies, pennies, and sixpences, and was in constant use from 1800 to 1869. Its object was this: "The profits of the two tuck-shops, each kept by one beadle, were divisible between all the beadles, and to check the receipts only 'house money' was taken, and this was obtainable from the beadles not in charge of the shops in exchange for the usual currency."

The "house money" is now very hard to be found. As will be seen from the illustration, the half-penny and penny are round, about the size of current coins; the sixpence is nearly the same size as the penny, but octagonal in shape. The value of each coin is clearly marked on the obverse. The reverse has a monogram "C. H. 1800," the only year, I believe, in which they were struck.

The "shop books" of Christ's Hospital reveal the following entry:—

1800.		£	s.	d.
April 30.	To [illegible] for engraving dies and striking copper tokens for money	9	18	6
June 10.	To [illegible] for striking an additional number of them	[illegible]	[illegible]	[illegible]

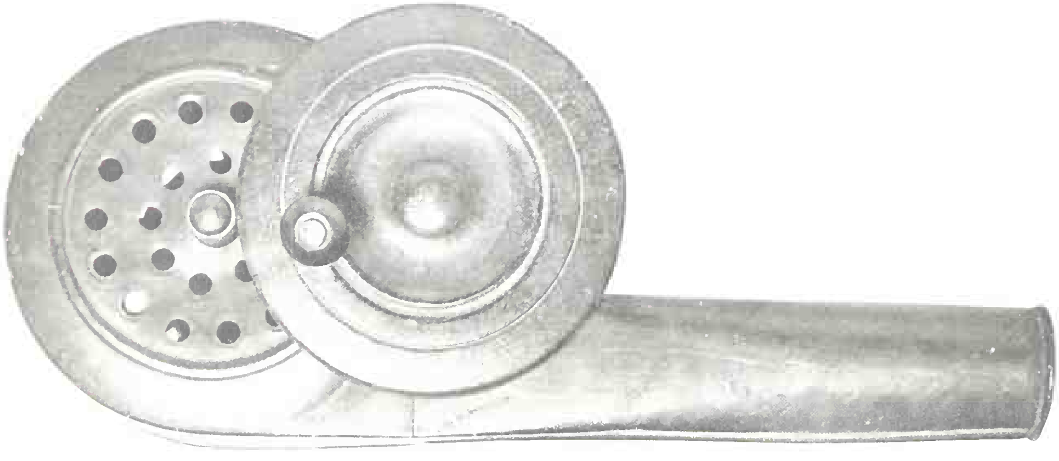
Maberly Phillips, F.S.A.

Blowing Machines

Many instruments have from time to time been adopted to create a blast or current of air to excite combustion or generate a great heat. The simplest form was the common bellows that used to be found in every house, but is now becoming a thing of the past. Apparently they were used for more purposes than stimulating a sluggish fire. A friend of mine had two servants—one from the heart of Northumberland. The following conversation was accidentally overheard by their master:—

Mary (*to her fellow-servant*): "Oh dear! I don't know what's the matter with this kettle; it runs so slowly."

Jane (*from the North*): "Wy, gyurl, why don't you get the bellasses, and blaa doon the kettle spoot? A've seen me fether do it lots of times."



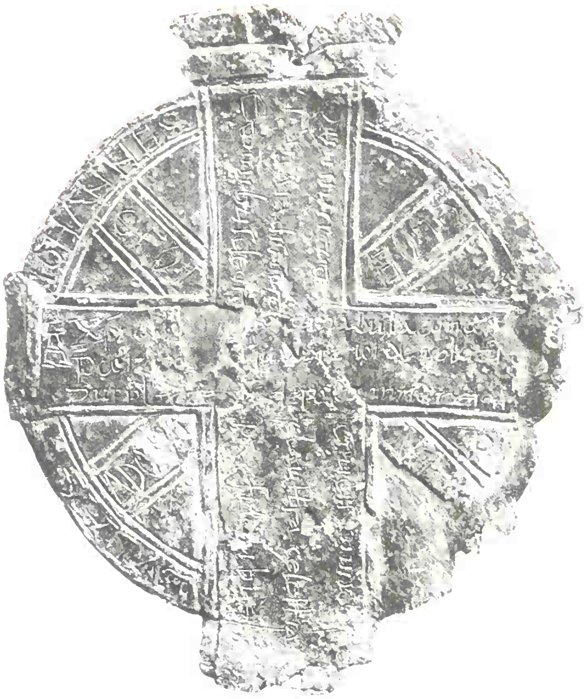
WHEEL BELLOWS

The great objection to the common bellows was the want of a continuous blast. The wheel bellows here illustrated overcame that difficulty. It is made of tin, about 15 inches long, 6 inches at the broadest part, and 2 inches at the nozzle. A "fan" is fitted in the perforated chamber. Taking the instrument in the left hand, and then, by aid of the knob (that is shown), turning the wheel with the right, a continuous and powerful blast is forced from the nozzle. I presume these wheel bellows are scarce, as they are not often met with in dealers' hands.

Maberly Phillips, F.S.A.

The Saxon Cross

This cross, found in Bath in 1898, commemorated the death and burial of an early Saxon queen, the daughter by marriage of Alfred the Great, and the grandmother of the first King of England—a king whose coronation took place in the City of Hat Bathon, as Bath was then called. It was discovered during the excavations which were made under the able direction of the late Major Charles Davis, F.S.A. Major Davis, in a paper which he read at a meeting of the British Association in 1898, gives the following interesting description of this most interesting



SAXON CROSS OBVERSE

relic and its discovery.—The excavations laid bare some portions of the great church that was erected partly over the ruins of the baths in the ninth century with materials obtained from the ruins of the baths. In a portion of the hypocaust, seventeen feet below the present level of the ground, the cross was unearthed. It is a leaden plate of a somewhat less thickness than what is known as five pounds lead. Its extreme size is four and one-eighth inches long by three and a half inches wide. On both sides is writing. The pattern on the cross and the writing has been cast, and is the result of what is known as the wax process casting, viz., that a thin sheet of wax has been used, the pattern and writing being drawn with a stile on the wax. A case had been made of gypsum or some similar material, the wax melted out, and lead poured into the vacuum, the lead taking the form of the matrix, which explains its peculiar character. The cross, when found, was thickly coated with lime and mortar, and only one portion of the inscription, "JOHANNES," was visible. After soaking it in weak muriatic acid, and day by day removing bit by bit the foreign matter, other words and letters became visible, until the cross became as now. On the upper side of the plate is engraved a cross, known as a "cross pomeé." The cross has writing on all four arms, the writing on the two arms being continued right across the central arm, while that on the central arm is discontinued where the first and third arm crosses it. A circular border connects the arms of this cross, and within the spandril formed by the border and the cross are the arms—a St. Andrew's cross or "saltire"—containing with the border also an inscription. The inscription is as follows:—On the border is MATTH. One is damaged and wanting for Matthews. The next quarter is damaged, on which should be MARCAS. The third has LVCAS inscribed, and the fourth IOHANNES. On the "saltire," reading from the circumference, below Matthews is ELOI, beneath Johannes ELOI again, but the third I becomes now an L, and the ... may be intended for the Greek O. The next ADONAI, and the fourth arm of the cross all read from the circumference SADAI or SABAI. The S is not so perfect as when found. The inscription on the cross, by reading the interrupted inscription:—

Qui in virtute — Cruci mundo
Tartara dirupit — Christus celestia
Et omnibus dedit — P[illegible] fidelibus [illegible]

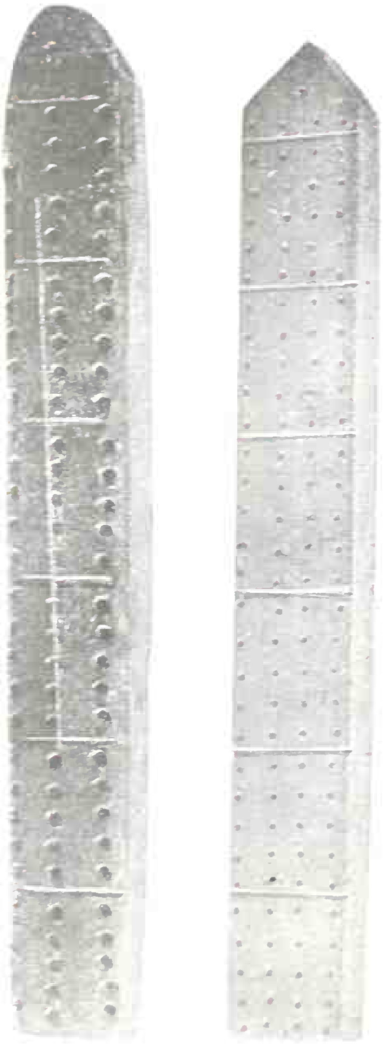
The second arm:—

Xpi [illegible] [illegible] crucis
A — Per[illegible] [illegible] [illegible] [illegible]
Supplicant [illegible] [illegible] [illegible]

On the left hand of this last inscription is an Alpha, in a large letter, and probably there was an Omega, but the metal is broken at this place. There is difficulty in reading any meaning in the first line of these three, or a reading for the third word of the

SAXON CROSS REVERSE

[illegible]



[illegible] Boards

sold. From the fact of Lady [illegible] being crowned in Bath and the presence of the two archbishops, the King, and his court, the monastery must have been an important building of considerable size, a distinguished party, and therefore the monastery would be of sufficient importance to become the last residence of a Queen, where she may have taken the veil many years before her death, or but a short time, in order that she might die in the odour of sanctity.

This cross may truly be said to be personal to a queen and a memorial of interest from its period, [illegible] the [illegible] in British [illegible] over 900 years ago. This cross, together with a number of other deeply interesting relics of Roman date discovered during the excavations in the city, are to be seen at the [illegible], and are well worth inspection [illegible]

"Noddyclog"

The two boards here represented I purchased a few years ago from a curio dealer at [illegible] He named them as "Noddyclog" boards, and told me that in former days a game with cards having the name of "Noddyclog" was very popular among the miners of Derbyshire. He further informed me that he procured the boards from an old [illegible] whose family owned [illegible] He stated that in [illegible] days the game was most popular in the [illegible] with the men. Gradually it fell [illegible] in popularity, and at the time of his [illegible] could not find another player [illegible] the name of the game, which appeared [illegible] a player of the [illegible]

[illegible] arranged [illegible] Each [illegible] board No. 1 [illegible] No. [illegible] having [illegible] The wood of No. 1 is very hard and [illegible] forms a [illegible] or steps by which [illegible] The best information I [illegible] on the subject is from *The Book of*

Days, by R. Chambers. He says:—

"Noddy was one of the old English court games, and is thus noticed by Sir John Harrington:

"'Now Noddy follow'd next, as well it might,
Although it should have gone before of right:
At which I say, I name not anybody,
One never had the knave, yet lost for Noddy.'

"This has been supposed to have been a children's game, and it was certainly nothing of the kind. Its nature is thus fully described in a curious satirical poem, entitled *Batt upon Batt*, published in 1694:—

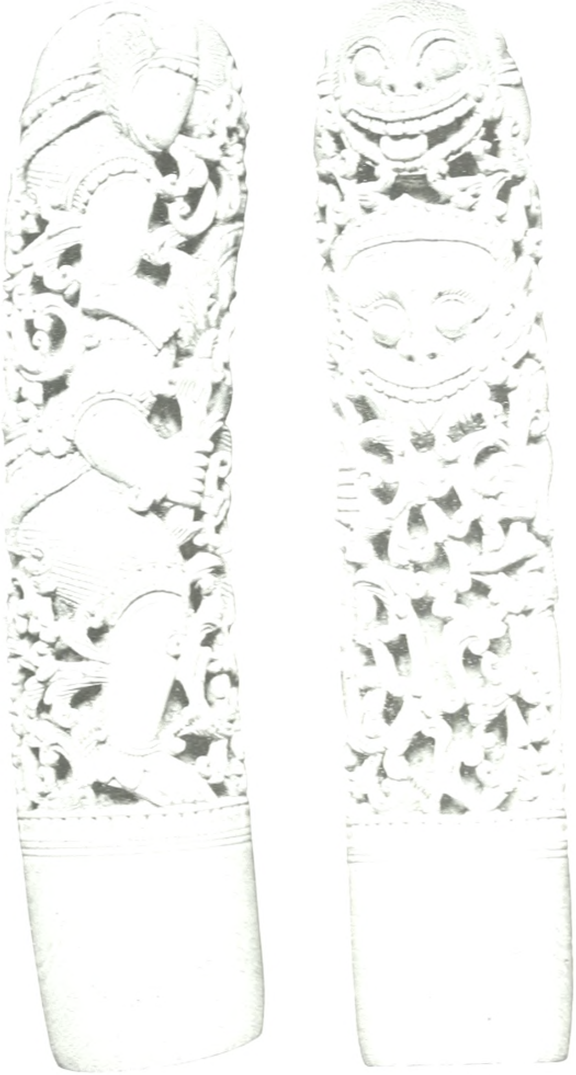
"'Shew me a man can turn up Noddy still,
And deal himself three fives, too, when he will:
Conclude with one-and-thirty, and a pair,
Never fail ten in stock, and yet play fair,
If Batt be not that wight, I lose my aim.'

"From these lines there can be no doubt that the ancient Noddy was the modern cribbage—the Nob of to-day rejoicing in the name of Noddy, and the modern Crib being termed the Stock. Cribbage is, in all probability, the most popular English game at cards at the present day. It seems as if redolent of English comfort, a snug fireside, a Welsh-rabbit, a little mulled something simmering on the hob.

"The rival powers of chance and skill are so happily blended, that while the influence of fortune is recognised as a source of pleasing excitement, the game of cribbage admits, at the same time, of such an exertion of the mental faculties as is sufficient to interest without fatiguing the players. It is the only game known to the writer that still induces the village surgeon, the parish curate, and two other [illegible]

[illegible] friends to meet [illegible] in a winter's evening [illegible] inn.

[illegible]



[illegible] IVORY CARVING
SIDE VIEW FRONT VIEW

A Burmese Ivory Carving

The two illustrations represent [illegible] views of a [illegible] Burmese [illegible]

[illegible]

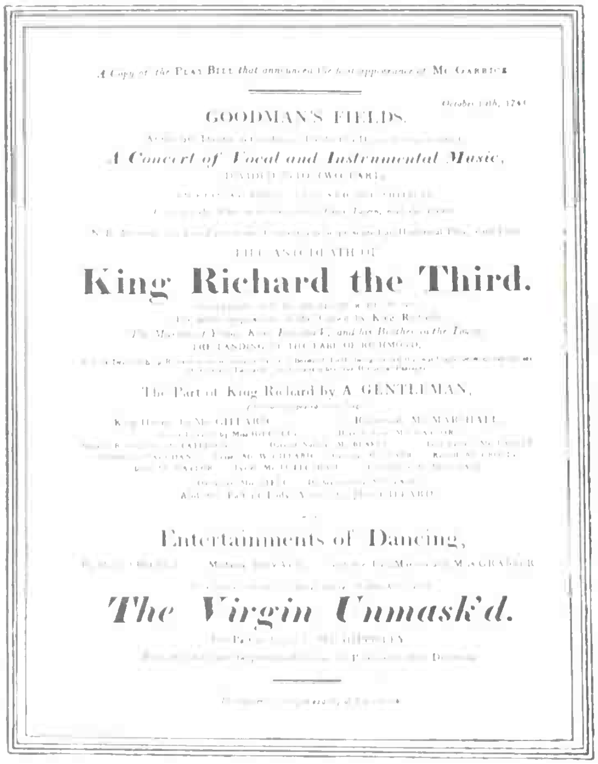
[illegible] of THE CONNOISSEUR MAGAZINE [illegible]

History of the London Theatres

The play-bill illustrated is photographed from a curious and unique dramatic chronicle now in the possession of Mr. Joseph Bennett. This stupendous work—it runs into eight bulky volumes—is, as its title-page sets forth, a history of the "Playhouses, Theatres, and other places of Public Amusements in London and its suburbs from the reign of Queen Elizabeth to William IV."

The opening volume contains the history of the theatre that must always hold supreme rank—the Globe Theatre of Shakespeare's day, where, amidst vice unspeakable, the finest flower of dramatic poetry blossomed and unfolded to the admiration of the world. Also mentioned in this volume are The Hope, The Duke's Theatre (Lincoln's Inn Fields), Lincoln's Inn Theatre (Portugal Street), and Goodman's Fields Theatre. Vols. II and III are devoted to the chronicles of Drury Lane; Vol. IV. to Covent Garden. In Vol. V. we have the Haymarket, the King's Theatre, and the English Opera House (or Lyceum), and the Pantheon Theatre and Sadler's Wells in Vol. VI. Vol. VII. is rich in information, and gives the history of Astley's, the Royal Circus (or Surrey Theatre), the Royalty Theatre (Wellclose Square), the Regency, and the Adelphi, while the last volume deals with the Olympic and Royal Coburg Theatres.

Every volume and every section is illustrated by portraits and views, some of which are hand coloured; by plans, drawings, and caricatures, autographs, manuscripts, advertisements and tickets, and by play-bills in abundance. Their collection and setting out must have been the labour of a lifetime, for everything except newspaper cuttings is inset into the pages. The margins alone must have taken years to execute, being all different in design, and beautifully drawn by hand in lines of coloured ink.



A Copy of the PLAY BILL *that announced the first appearance of* Mr GARRICK

October 19th, 1741

GOODMAN'S FIELDS.

A Concert of Vocal and Instrumental Music,

King Richard the Third.

The Part of King Richard by A GENTLEMAN,

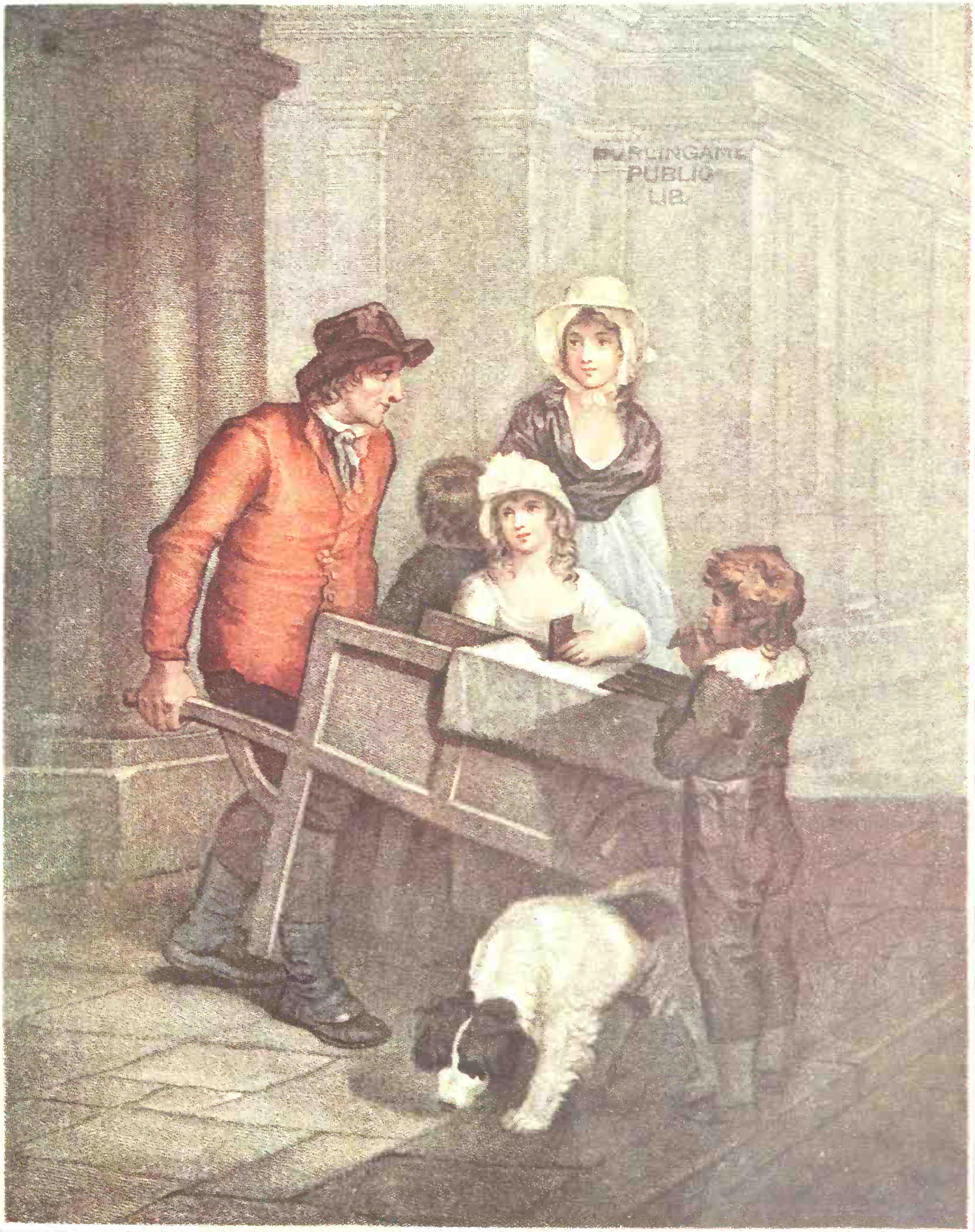
Entertainments of Dancing,

The Virgin Unmask'd.

PLAY-BILL ANNOUNCING THE FIRST APPEARANCE OF DAVID GARRICK

The play-bill reproduced, which so modestly announces the first appearance on any stage of "the great little Davy" in the part of King Richard, is supplemented by a long and characteristic autograph letter from the famous actor to a correspondent whose name does not transpire. It is dated September 4th, 1753.

A property bill of Drury Lane Theatre for properties used in the "1st part of Harry 4th" is a very quaint document from the point of view of modern expenditure. Including two shillings for salary it amounts to the large sum of four and sixpence. Another curious record is a handbill addressed to the "Friends of Decorum," and calling upon the "Gentlemen of the Pit and Gallery" to resent the conduct of the "Box Company." These worthies, it appears, were not only in the habit of disfiguring the theatre by hanging



BURLINGAME PUBLIC LIB.

Painted by F. Wheatley R.A. — Engraved by [illegible]

Hot Spice Gingerbread Smoaking hot! — CRIES of LONDON — Du [illegible] de Pain d'Epice!

Plate 12

[illegible]

"tippets, shawls, &c.," over the fronts of the boxes, but actually took their seats there upon occasion, thereby turning their backs to the rest of the audience.

The advertisements date back to 1720, and the first given is so illustrative of the manners of the time that it merits quotation in full.

> THE FIFTH DAY.
>
> By the Company of Comedians.
>
> At the Theatre in Little Lincoln's Inn Fields this present Monday being the 1st day of February, will be presented a new Comedy called Whig and Tory.
>
> N.B.—Whereas the Liberty of the Scenes has been lately abus'd by rioting and disturbing the Audiences, none for the future will be admitted but who shall take Tickets at the Stage-door, which will be deliver'd out at Half a Guinea each.

Our Plates. THE world-famous picture of *Flora*, by Titian, is one of the most precious of the gems contained in that wonderful treasure-house the Uffizi Gallery at Florence. It is a work of a type in which Titian attained an acknowledged supremacy; other artists have surpassed him in the expression of the higher spiritual emotions, but in the expression of sensuous beauty—the harmonic combination of form and colour—he stands unrivalled. The *Portrait of Lady Elizabeth Compton*, by the Rev. William Peters—a picture in which this somewhat under-estimated artist places himself nearly on a level with the greatest portrait painters of the period—is reproduced by kind permission of Mr. Henry Cavendish, whose property it is. A notice of the work will be found in the "Current Art Notes" in THE CONNOISSEUR MAGAZINE of last January. The delicate colouration and refined charm of John Downman is seen to great advantage in his *Portrait of Miss Davies*, a thoroughly pleasing and typical example of the artist. The example of *The Cries of London*, after Francis Wheatley, R.A., is too well known to need description; but those who are especially interested in the history of what is perhaps the most popular series of English colour plates ever issued, will find a detailed account given in the "Life of Francis Wheatley," by W. Roberts, which was recently issued as an extra number of THE CONNOISSEUR MAGAZINE. Other well-known English engravings in colour are illustrated in the reproductions of *The French Toilet*, by P. W. Tomkins, after C. Ansell, and *Psyche*, by H. Meyer, after John Hoppner. The former was intended as a satire on the free customs of the French compared with the stricter ideas of propriety current in England. The *Psyche* was, perhaps, Meyer's finest plate after Hoppner, an artist whose nephew he was, and after whom he wrought much of his best work. The picture is a portrait of Mrs. Berkeley Paget.

Books Received

The Art of the Munich Galleries, by F. J. Ansell and F. R. Fraprie, 5s.; *Bryan's New Biographical Dictionary*, £2 2s. (G. Bell & Sons.)

History of Painting, Vol. I., by Haldane Macfall, 7s. 6d. (T. C. & E. C. Jack.)

[illegible], by J. Charles Cox, LL.D., F.S.A., 2s. 6d. (G. Allen & Sons.)

Poems, by J. J. Pattison, 2s. (Grant Richards.)

Tintoretto, by Evelyn March Phillipps, 15s. (Methuen.)

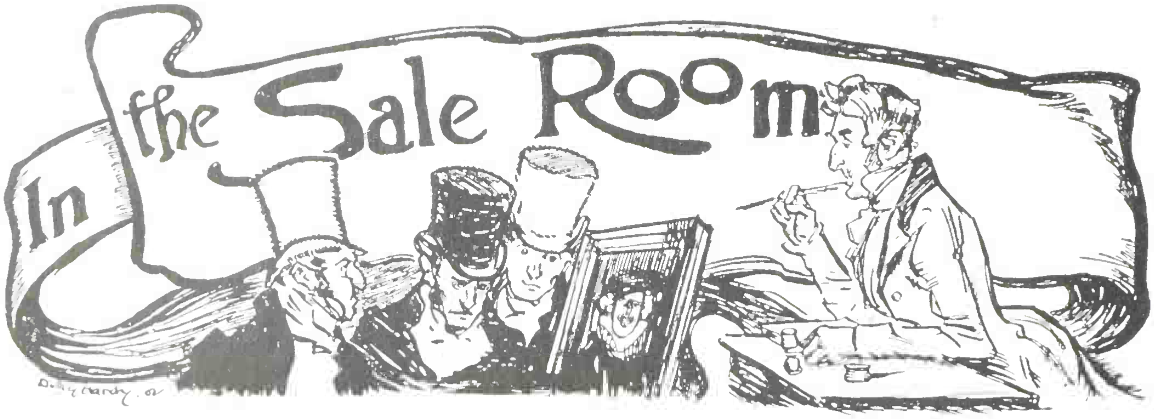
Print Restoration and Picture Cleaning, by Maurice James Gunn, 5s. 6d. (L. Upcott Gill.)

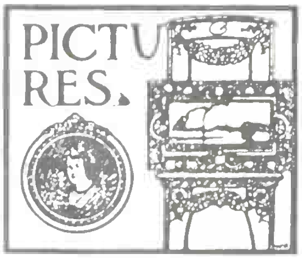
[illegible], by Elsa Dixon, 10s. (T. Fisher Unwin.)

[illegible], by [illegible] and L. Russell, with [illegible] by [illegible], 7s. 6d. (John Lane.)

[illegible], by G. A. Fothergill, M.B., C.M., 7s. 6d. (William Green.)

In the Sale Room



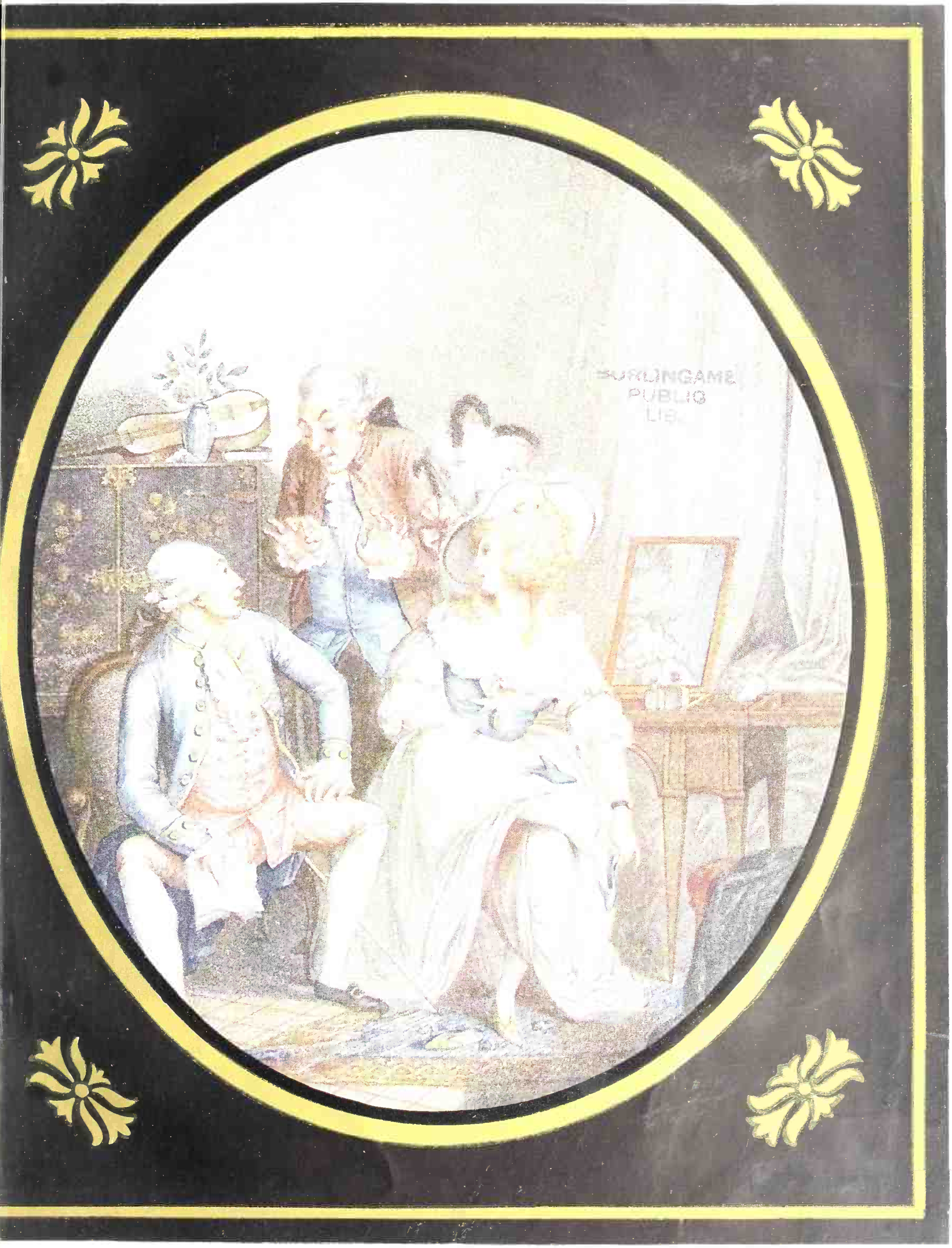


The chief feature of the February picture sales may be said to be the discovery and the immediate "promotion" to high rank among the artists of the Early English School of two portrait painters whose names had long since sunk into oblivion. Both were well known in their day, and probably both painted pictures which have long since been merged in the works of better-known men.

The first sale (Feb. 4th) of the month at Christie's consisted of modern pictures and water-colour drawings from very many private collections. Among the drawings there were: J. M. W. Turner, *Wolf's Hope: Bride of Lammermoor*, 9 in. by 6½ in., engraved by J. H. Kernot, and formerly in Mr. Ruskin's collection, 500 gns.—this realised 155 gns. at the J. K. Williams sale in 1865; and S. Prout, *[illegible] Hanau*, with numerous figures, 16 in. by 24 in., 98 gns. The pictures included: Vicat Cole, *The Decline of Day*, 47 in. by 71 in., exhibited at the Royal Academy 1864, [illegible] gns.; Sir Luke Fildes, *Simpletons*, [illegible] in. by [illegible] in., engraved by C. Cousen, [illegible] gns.; two by B. W. Leader, *Looking Down the River Llugwy near Bettws-y-Coed*, 19 in. by 29 in., 1881, 140 gns.; and *[illegible] Snow*, 28 in. by 35 in., 1879, 130 gns.; and J. M. W. Turner, *Off Margate: a Hazy Morning*, 14 in. by 17 in., from the H. S. Bicknell collection, 1863, 490 gns.

On the following Saturday Messrs. Christie sold the ancient and modern pictures of the late Mr. Alexander [illegible], of St. [illegible] Hill, of Mr. Henry Lee Warner, of Walsingham Abbey, and some other sources. The first-named collection included two noteworthy pictures: Spanish School, *Portrait of a Lady*, in black dress with large lace collar and gold ornaments, 32 in. by 27 in., 130 gns.; and C. De Vos, *[illegible]*, in steel breastplate and embroidered doublet, and large lace ruff, 31 in. by 23 in., 155 gns.—this came from the Marquis of Ely's collection, 1891, and was exhibited at the Guildhall Gallery in 1903. Mr. H. L. Warner's collection included a pair of fine Guardis, *The Dogana*, and *The Church of the Redentore, Venice*, with boats, gondolas, and figures, 7½ in. by 9 in., 720 gns., and a Ruysdael, *Sea-piece, with boats in a breeze*, 19 in. by 25 in., 340 gns. Only two of Sir John Gray Hill's pictures reached three figures: Sir E. Burne-Jones, *St. Barbara, St. Dorothea and St. Agnes*, 33 in. by 33 in., 1869, exhibited at the New Gallery in 1898-9, 160 gns.—this realised 300 gns. at the William Graham sale in 1886; and Cenini, *The Madonna*, in red dress and blue cloak, holding the Infant Saviour on her knee, a pot of flowers on a ledge in front, on panel, 26 in. by 17 in., 100 gns.

It was amongst the anonymous properties that the sensations of the day were discovered. At the head of these came a very beautiful portrait, as fine as a Hoppner, by W. A. Hobday, *A Lady in white dress*, open at the neck, with white sash, pink cloak, lined with white fur, by her side, on panel, 29 in. by 24 in.; this was started at 50 gns. and fell at 1,350 gns. The artist exhibited at the Royal Academy from 1794 to 1830, and painted the portraits of many celebrities; he had a chequered career, of which there is a fully detailed account in *The History of the Fine Arts* of 1831. The next picture in importance was a portrait by N. Hone of *Mrs. Anastasia Blake-Forster*, daughter of Sir Ulic Blake, of Menlough, Castle Barnet, and wife of Francis Forster, of Ashfield, Co. Galway—this portrait was painted in the year of her marriage, 1768, and shows her in pink dress, trimmed with white lace, 29 in. by 24 in., 1,050 gns. A third portrait was catalogued as of the Early English School, but had every appearance of being by T. Gainsborough; it represents *Admiral Samuel Graves* (1713-87), commander of the British Fleet at the time of the American War; he is in blue coat and white vest, edged with gold braid; he holds his hat under his left arm, and rests his right hand on an anchor, 49 in. by 39 in., 520 gns. There were also two drawings, T. Rowlandson, *The Chevalier D'Eon fencing*

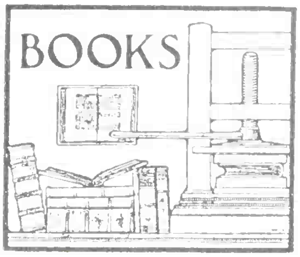


BURLINGAME
PUBLIC
LIB.

with Sergeant Leger of the Guards, 13 in. by 20 in., 1788, 170 gns.; and a pastel by an unknown artist of the Early English School, Mrs. Robert Holmes (née Elizabeth [illegible]), in blue striped dress with black lace shawl, 27 in. by 22 in., 300 gns. The pictures included: F. Goya, Interior of a Spanish Tavern, with figures round a table, 24 in. by 20 in., 100 gns.; J. Ward, [illegible] [illegible], 27 in. by 35 in., engraved by W. Barnard, 180 gns.; G. Stubbs, [illegible] Park, Kent, with a lady, gentleman, sportsmen and dogs, 28 in. by 40 in., 200 gns.; G. Morland, [illegible] and the Old Berkeley Hounds, 30 in. by 40 in., 1801, 270 gns.; P. de Koninck, Distant View of Haarlem, with figures on a road in the foreground, 21 in. by 33 in., 200 gns.; two by Sir T. Lawrence, Portrait of Mr. Tierney, in brown coat, white vest and stock, seated in a crimson chair, holding gloves and letter, 50 in. by 40 in., 350 gns., and Mrs. [illegible], in dark cloak edged with fur, on panel, 31 in. by 25 in., 270 gns.; Early English School, Portrait of Miss Mills, in white dress with pink bow, powdered hair with white ribbons, 29 in. by 25 in., 200 gns.; and S. De Vlieger, The Coast at Scheveningen, with numerous figures, horses and stranded boats, on panel, 35 in. by 61 in., 175 gns.

On February 18th the modern pictures and water-colour drawings of Mr. [illegible] J. Drew, and those of Mr. Walter Taylor, of Whitchurch, Aylesbury, came up for sale with other properties. Mr. Drew's included a drawing by W. Hunt, [illegible], 13 in. by 11 in., 130 gns.; and a number of pictures, among which were: Vicat Cole, [illegible], 27 in. by 50 in., 1872, 210 gns.; B. W. Leader, The Way to the Village Church, 42 in. by 71 in., exhibited at the Royal Academy, 1902, 470 gns.; and Briton Riviere, [illegible] and [illegible], on paper, 11 in. by 8½ in., 1886, 115 gns. The other properties included: L. de Blaas, [illegible] [illegible], 31 in. by 23 in., 1898, 200 gns.; Conrad Kiesel, The Love Song, 30 in. by 25 in., 85 gns.; and F. Vinea, [illegible], 20 in. by 27 in., 1880, 100 gns. Modern pictures and drawings also formed the sale of the following Monday, Feb. 20th, and among the various owners was the late Sir Theodore Martin, K.C.B., whose drawings included R. P. Bonington, Coast Scene, with shipping and figures, 7 in. by 14 in., 70 gns.; and W. Muller, A Mosque [illegible], 15 in. by 11 in., 100 gns.

The last sale of the month, Feb. 25th, consisted of pictures by Old Masters, the property of the late Lady [illegible], and from other sources. The unnamed properties included: M. Hondecoeter, Poultry and Pigeons, 37 in. by 50 in., 250 gns.; Carlo Crivelli, St. John the Baptist, in grey hair shirt and green cloak knotted at the neck, on panel, 25 in. by 10 in., 380 gns.; Early Florentine School, [illegible] Horsemen and Figures, with two dogs in a landscape, on panel, 16 in. by 12 in., from the Manfrin Collection, 125 gns.; and P. Perugino, The Martyrdom of Saint Sebastian, with two archers on the left, the saint on the right, and a horseman attended by two guards in the centre, on panel, 10 in. by 15 in., 160 gns.



THE library of Mr. [illegible] Barrett, of [illegible], Berkshire, sold by Messrs. Sotheby on the first day of [illegible], realised £[illegible], but did not contain very many notable books. The highest amount realised was £200, obtained for a copy of the fifth edition of the [illegible], printed in [illegible], but in this instance the binding made the price. It was of contemporary French morocco elegantly tooled with sacred emblems and finely executed centre-pieces, a very remarkable and unusual specimen, though, of course, late in date. Most of the other books which realised substantial amounts were defective or damaged in some way, e.g. [illegible] [illegible], [illegible], 8vo, £[illegible]; [illegible], 8vo, £[illegible]; [illegible] Taylor's [illegible], [illegible], £[illegible]; [illegible], [illegible]; and Williamson's [illegible], 1807, folio, £[illegible]. All these would naturally enough, have realised considerably higher prices under happier circumstances. The following were perfect, and in good order: [illegible] [illegible], [illegible] [illegible], £[illegible]; a [illegible] in English, French and Latin, [illegible], £[illegible]; a fourteenth-century English MS. of the [illegible], [illegible], in which he tries to assimilate the old pagan ideas of [illegible] with the Christian doctrines, £[illegible]; [illegible] binding, and [illegible], 1805, folio, £12 5s. [illegible] This was by no means an important library, [illegible], and Sotheby's arrangement was [illegible], without question, very materially to the total sum realised. Had the library been [illegible] catalogued, much would have [illegible].

Messrs. Hodgson's miscellaneous sale of [illegible] contained a copy of the first edition of Spenser's Faerie Queene, [illegible], with the first edition of the Second [illegible], [illegible], the whole bound in [illegible] and somewhat wormed. The first part had the blank space for the Welsh words on page 332 and the [illegible] leaves of errata at the end [illegible], but the copy was not a good one, and the price realised was only £[illegible], [illegible] for a work of this type. The [illegible] was obtained at Sotheby's for a better [illegible] than [illegible]. [illegible] this work is exceedingly difficult to obtain [illegible]. Messrs. Pickering & Chatto, the well known booksellers of the Haymarket, had a copy [illegible] which they priced at £500 [illegible] [illegible]. [illegible] Mr. [illegible]

Hodgson's list, a very interesting example of *The Ingoldsby Legends*, one of twelve copies printed on thick paper, 3 vols., 1840-42-47, realised £70 (mor. extra). The attraction here consisted in the autograph inscriptions, the author having written in the first volume:

> "No. 5. To Mrs. Hughes, [illegible]
> [illegible] Friend."
>
> Thos. Ingoldsby.

and on a fly-leaf there appeared the words: "Thos. Hughes, June 20, 1843, ex dono M. B. H." This Thomas Hughes was of course the author of the celebrated *Tom Brown's Schooldays*, and Mrs. Hughes, his mother, was a regular correspondent of Barham. The second and third volumes also contained inscriptions, though they were of less note. Other works disposed of at this same sale included Dodgson's *Alice's Adventures in Wonderland*, 1866, £10 12s. 6d. (orig. cl., two drawings enlarged from Tenniel's illustrations inserted), the *édition de luxe* of *Dickens's Works*, 30 vols., 1881-2, £13 5s. (mor. ex., one label missing), Lipscomb's *History of Buckinghamshire*, on large paper, 4 vols., 1847, 4to, £12 5s. (mor. super extra), and the first edition of Apperley's *Life of Mytton*, with 12 coloured plates by Alken (in the second edition of 1837 there are 18 coloured plates), £15 (cf. ex.).

The late Colonel Hanbury Barclay, Fellow of the Zoological Society, had gathered together an extensive collection of works on natural history and sport, the former class greatly predominating. These were sold by Mr. J. C. Stevens on February 7th, and comprised *inter alia* Booth's *Rough Notes on Birds*, 3 vols., 1881-7, atlas folio, a work which of late years has become scarce, £17 17s. (hf. mor.); *The Catalogue of Birds in the British Museum*, 27 vols., 1874-98, and the *Catalogue of the Collection of Birds' Eggs* in the same institution, 4 vols., 1901-5, together 31 vols., 8vo (vol. 5 of the latter work, which will complete it, is now in the press), £44 (hf. mor.); Curtis's *British Entomology*, 16 vols., 1823-40, roy. 8vo, £12 10s. (hf. cf.); Fowler's *Coleoptera of the British Islands*, on large paper, 5 vols., 1887, impl. 8vo, £15 (hf. mor.); Gould's *Birds of Europe*, 5 vols., 1837, folio, £[illegible] (hf. mor. ex.), and the *Birds of Great Britain*, 5 vols., 1862-73, folio, £[illegible] (hf. mor. ex.); a run of [illegible] of *The Ibis* from its commencement in 1859 to date, with three indexes, £65 (hf. cf.); Meyer's *Illustrations of British Birds*, 4 vols., imp. folio, £16 5s. (hf. mor.), and a number of works by Mr. P. L. Sclater, written either by himself or in collaboration. These included *Exotic Ornithology*, 1866, 4to, £6 15s. (hf. mor.), *Monograph of the Jacamars and Puff-Birds*, 1879-82, 4to, £2 12s. (hf. mor.), *Argentine Ornithology*, 2 vols., 1888-9, 8vo, £4 (bds.), and *The Book of Antelopes*, 4 vols., 1894-1900, 4to, £6 5s. (hf. mor.). Mr. Stevens is to be congratulated on the result of the sale. The catalogue had evidently been compiled by an expert thoroughly familiar with books of the kind, and the prices realised were very good indeed.

Some years have elapsed since a really important collection of works illustrated by the Cruikshanks appeared in the sale-rooms. In June, 1897, Mr. Bruton's collection sold at Sotheby's for rather more than £2,500, and in 1906 Dr. Truman's celebrated library of this character realised more still, namely £3,091, not taking into account the large sum obtained for a lengthy series of caricatures, broadsides, lithographs, original drawings, and miscellanea. These collections were very important, but distinctly inferior to the very remarkable library of Captain Douglas, R.N., which Messrs. Sotheby sold on February 9th and three subsequent days. The "Douglas Collection," as it was called, had a world-wide reputation, for it was in a measure recruited from the other two, and was, moreover, the result of some forty years' assiduous search for the finest copies procurable, inferior ones being discarded in favour of those better examples which time and circumstance brought to light. It is doubtful whether there remains any omnivorous collector of the famous artist's works at the present time; but judging from the very high prices realised for many of the books which Captain Douglas had gathered around him, there must be at least some ardent collectors in the making. The catalogue, which was arranged alphabetically, described 653 lots devoted to printed books and pamphlets, and these realised £4,086 9s. The caricatures, etchings, lithographs, and woodcuts monopolised lots 654-1,020, and were sold for a lump sum of £800 to Messrs. Maggs Brothers, so that the entire collection brought the record sum, for a library of the kind, of £4,886 9s. As might have been expected, prices ruled very high, many works which had belonged to the Truman collection appearing again, and being sold to considerably greater advantage. The four volumes of *The Humourist*, for instance, which realised £107 in 1906, now fetched £127, and so on in about the same proportion wherever comparison is possible.

The following necessarily condensed record will give a very good idea of the importance of the celebrated Douglas collection:—Ainsworth's *Jack Sheppard*, 1840, in the 15 original parts, brought £55; *Annals of Gallantry*, in the 18 original parts, 1814-15, 8vo, £80; Barham's *Ingoldsby Legends*, 3 vols., 1840-42-47, 8vo, £21 (orig. cl.); Carey's *Life in Paris*, in the 21 original numbers, 1822, 8vo, £65; *Crowquill's Holiday Grammar*, the 6 divided plates coloured, 1825, sm. 4to, £50 (wrappers); Dickens's *Sketches by Boz*, in the original 20 parts, 1839, £88; *Oliver Twist*, 1846, in the original 10 parts, one of the wrappers being *blue* instead of the usual green, £23 10s.; Egan's *Life in London*, in the 12 original numbers, with certain unusual variations, £30; *Finish to the Adventures of Tom, Jerry and Logic*, 1830, bound from the parts, £63 (bds.); *The Gentleman's Pocket Magazine*, complete in the 49 original parts, 1827-31, 8vo, £50; Grimm's *German Popular Stories*, 2 vols., 1823-26, with the etchings in the first state, a very fine and clean copy, £281 (orig. bds.); another example with the plates in the first state, but rebound in morocco extra by Riviere, £100; Ireland's *Life of Napoleon*, in the 64 original numbers, 1823-28, £109; Kenrick's *British Stage*, bound from the original numbers, in 6 vols., 1817-22, £68 (hf. mor.); Mudford's

Campaign in the Netherlands, in the 4 original parts as issued in 1817, £40; a complete collection of the original parts of *The Satirist or Monthly Meteor*, and of *The Scourge or Monthly Expositor*, 1814-16, with *Town Talk or Living Manners*, 5 vols., 1811-14, in calf extra, and *The Meteor or Monthly Censor*, Vol. I., and 2 numbers of Vol. II., all published, as much as £505; and, finally, *The Wit's Magazine and Attic Miscellany*, one of the rarest of the Cruikshank books, 2 vols., 1818, £205 (bds., 3 orig. wrappers inserted). It must be understood that all the works mentioned were in the very finest state procurable. Nothing but unremitting devotion to one main object continued through many years could have succeeded in tracking down such elusive books, or have resulted in the formation of the unique collection which Captain Douglas had gathered around him.

The last week of the month of February witnessed the sale of a large number of books, mostly of little interest, but still of sufficient importance, in many cases at least, to make a somewhat extended notice of them desirable. On the 22nd and following day Messrs. Puttick & Simpson sold the library of the late Mr. H. W. Lee, of Gordon Square, W.C., and some other properties, the chief feature consisting in a number of works by George Meredith and Edward FitzGerald. A presentation copy of the first edition of *Modern Love*, 1862, with inscription, "W. C. Bonaparte Wyse from his friend George M.," sold for the important sum of £30. FitzGerald's *Agamemnon*, published without printer's name or date, with corrections in the author's handwriting, fetched £16 (blue wrappers), and a presentation copy of *The Mighty Magician* and *Euphranor, a Dialogue on Youth*, 1855, both with author's corrections, £12 5s. (wrappers and bds.). FitzGerald's *Polonius*, 1852, now stands at about £2 7s. (cl., orig.), and *Six Dramas of Calderon*, 1853, also in the original cloth, at about the same. The books forming part of the Townshend Heirlooms sold by Messrs. Sotheby on the 22nd were of a very miscellaneous character, and some, moreover, were of no importance whatever. The best works comprised Dreux du Radier's *L'Europe Illustre*, containing a large number of portraits, imaginary and otherwise, of sovereigns, prelates, and other celebrities, 6 vols., 1755-65, 4to, large paper, £30 (mor. ex.); Fénelon's *Les Aventures de Télémaque*, 2 vols., 4to, 1785, £32 10s. (mor.), 25 original drawings inserted; *Les Chansons de M. [illegible]*, [illegible] vols., 1774, 4to, £21 10s. (contemp. French [illegible]); Laborde's *Tableaux de la Suisse*, 4 vols., 1780, £20 (contemp. mor.); a large number of the powerful engravings of Piranesi, all Roman impressions, bound in 15 vols., £50 (hf. mor.); and a finely bound example of the *[illegible]*, 1637, folio, £105. This was in contemporary morocco with inlays of red and citron, elaborately tooled all over.

The sale of books sold at Sotheby's on the 23rd and 24th was catalogued in [illegible] lots, but as the total sum realised only amounted to £[illegible], it will be thought that there would be lack of interest there. This, indeed, proved to be the case, for the most valuable work of the sale was Gervase Markham's *How to Chuse, Ride, Traine and Diet both Hunting Horses and Running Horses*, 1595, 4to, which, being a fine copy (rebound in modern cloth, small wormhole) of a very scarce edition, realised £25 10s. The first edition of this book appeared in 1593, and the only copy known is in the Huth library, now, according to all accounts, [illegible] way to Wellington Street. This copy of 1595 must belong to the second edition, though the whole matter is involved in some obscurity, and nothing seems quite certain. In 1903 an example, dated 1595, sold for £40 10s., and two copies dated 1596 have since then changed hands at £35 and £20 10s. respectively. The only old editions represented in the British Museum library are those of 1599 and 1606, both in 4to. We say "are," subject to the chance that the Trustees may by this time have secured the unique copy of 1593, which, under the provisions of the will of the late Mr. Huth, to whom the library belonged, they are entitled to take, with forty-nine other books, in case they are so minded. This selection will in all probability be somewhat difficult to make, for the scope of the choice is wide, and not all experts agree in everything.

Engravings

The most notable sale of engravings held during February was that of the collection of Mr. Arthur M. Champernowne, of Totnes, South Devon, at Sotheby's, a collection chiefly notable for a number of fine Rembrandt etchings. Of these the most important was a very fine second state of *Clement de Jonghe*, before the introduction of the arched top. An excellent impression with large margins, this realised £[illegible]. An equally fine impression of a *Landscape*, [illegible], made £[illegible], and £[illegible] was given for [illegible], very fine and full of burr. Several others realised prices ranging between £[illegible] and £90, the last named amount being paid for a second state of [illegible].

Mention also must be made of an early impression of *The Presentation in the Temple*, by Dusart after Rembrandt, which realised £[illegible].

The steady appreciation of the etchings of D. Y. Cameron was evinced at Messrs. Christie's sale of February 7th, when nearly two hundred of this modern master's works were sold. £[illegible] was paid for a complete set of the [illegible] series of twelve views known as the London set, £[illegible], sold as early as [illegible]; *St. [illegible]* sold for £[illegible]. All these prices, however, were eclipsed by the £315 given for the Belgian set, [illegible], which take the foremost place among the work of this modern etcher.

At the same sale fourteen etchings by Whistler were sold, the most notable being [illegible] *The Forge*, [illegible] *The [illegible]*, [illegible] £[illegible], and *Black Lion Wharf*, £[illegible]. The admirable [illegible] sold at £[illegible].

Mezzotint portraits, the property of Mr. John [illegible], [illegible] the first [illegible] [illegible] the [illegible] [illegible] [illegible] half the amount. At the [illegible] an engraved portrait of [illegible]

[illegible] *L'Amour* [illegible], which realised £162 15s., and a first state of that scarce print *La Surprise*, after Dubufe, for which £141 15s. was given. Other notable prices were *Lady Hamilton and Children*, £90 18s.; *Countess [illegible] and Child*, £99 15s.; *[illegible] and Children*, £81; *Lady Peel*, £71 10s.; and *Miss Peel*, £63, all after Lawrence. A number of prints after Reynolds were also sold, but only three realised over £50. These were *The Duchess of Devonshire and Child*, first published state, by Keating, £105; *Mrs. Mercier* "*Hope*," by J. Jacobé, first state, £52 10s.; and *Countess Spencer and Lord Althorp*, by F. Watson, £50 8s. There should also be noted a fine impression of *Le Baiser Envoyé*, by [illegible], after Greuze, which sold for £157 10s.

By far the most interesting sale from the point of view of the enthusiast for English pottery held during the month was the dispersal of the collection of the late Sir John Evans, which included a large number of old Lambeth pottery bottles, plates, pills and dishes. Among the wine bottles were numerous fine examples, one inscribed with initials B. I. D., and date 1665, making £22 10s.; another, inscribed "Bee Merry and Wise, 1660," going for £20 5s.; and one painted in blue with the crown and cipher of Charles I. and the date 1648 realising £41 15s.

Furniture, China, etc.

An interesting set of six octagonal plates bearing the couplet:

"What is a merry man
Let him doe all what he can
To entertaine his guests
With wyne and merry jests
But if his wyfe doth frowne
All merriment goes downe."

a couplet which in more modernised spelling is to be found on several pewter plates, realised £94 10s., and £68 5s. was given for an oval dish of Palissy design bearing the arms of the City of London, the arms of the Haberdashers' Company, initials N. R. E., and the date 1661. An English earthenware jug, probably Lambeth, decorated with the arms of the Mills family, realised £27 5s., and a fine double-handled cup mounted with copper-gilt hinges, English work of the fifteenth century, went for £52 10s.

Some keen bidding was aroused at Messrs. Christie's on the 14th, when a pair of Chelsea groups emblematic of the seasons came up for sale. Of supreme quality, modelled by Roubiliac, and stamped R., the two pairs of groups realised the high figure of £997 10s. At the same sale a [illegible] vase and cover went for £199 10s., a Derby dessert service made £136 10s., and £84 was paid for seventeen Worcester dessert plates and three soup plates painted with fruit, shells, etc., by T. Baxter, and signed and dated 1808-9.

This sale, however, was chiefly notable for a magnificent bronze, the property of the late Lady Amelius Beauclerk, which realised £3,045. The group depicting Virtue overcoming Vice was executed in the manner of Benvenuto Cellini, and measured 87 in. in height. Florentine work of the first half of the sixteenth century, this group is similar to that which surmounts the famous Borghese "Cellini" inkstand. This lot was followed by a pair of Louis XIV. bronze groups after François Girardon of *Boreas and Orithyia* and *Pluto and Proserpine*, which made £325 10s.

A few pieces of furniture of some importance were also sold, two Chippendale chairs covered with Mortlake tapestry realising £157 10s., and a set of six riband-back chairs by the same maker selling for £304 10s.

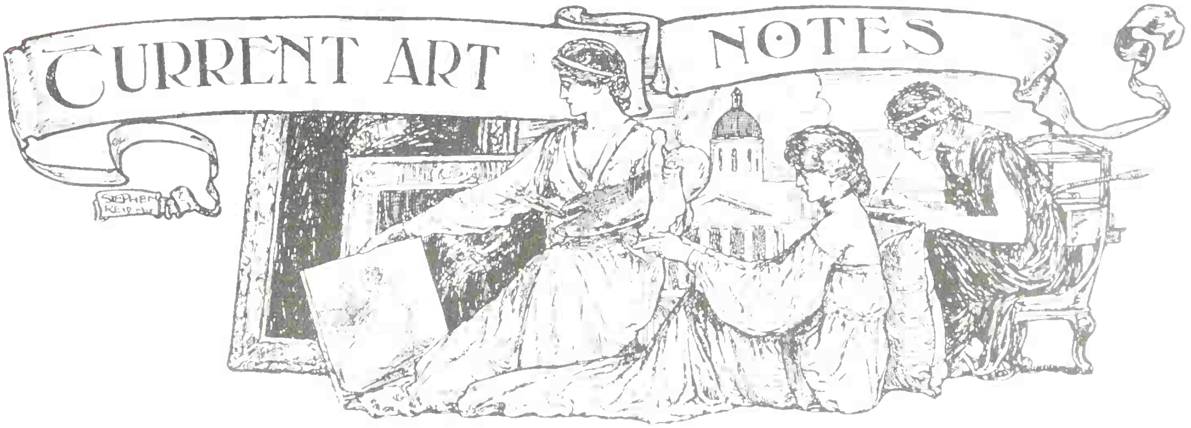
With the exception of one or two items on the 2nd, the month, as regards furniture, was singularly barren. Mention, however, must be made of four Georgian walnut wood chairs and two armchairs of Queen Anne design, £357, and a Queen Anne walnut wood settee, £180.

At Sotheby's on the 28th quite a large collection of Rhodian dishes came under the hammer, realising sums ranging from £10 to £130.

The most notable individual collection to be sold during the month was that which comprised the 16th and 17th century objects of art gathered together by the late Mr. Alexander Cosella, the 250 lots producing nearly £7,000.

The *clou* of the sale was a Della Robbia ware statuette of Pomona, 30 in. high, which made £577. A globular jar of Tuscan ware of the second half of the fifteenth century sold for £131 5s.; two Rhodian dishes made £173 5s. and £147 respectively; and a set of four Brussels tapestry panels went for £420.

A few important pieces of silver appeared at Christie's on the 23rd, notably a Commonwealth porringer, 1658, 9 oz. 12 dwts., which attained the excellent price of £31 10s. an oz. A Charles II. thimble cup, 1 oz. 17 dwts., made £21 an oz.; a beaker of the same period went for £10 5s. an oz., and £7 an oz. was paid for a Queen Anne octagonal sugar basin and cover. Of the items sold all on the following were the most notable:—Elizabethan tiger-ware jug, £195; Spanish sixteenth-century ewer, £270; and a French oval dish bearing the arms of Napoleon and originally part of his travelling case, £135.



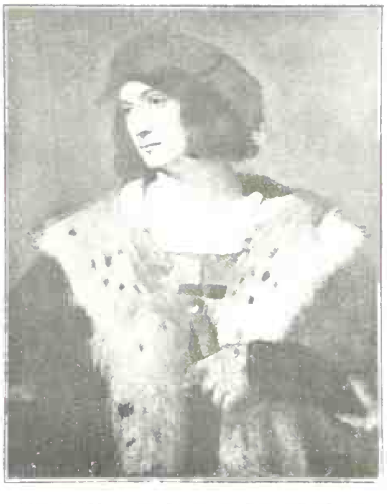
CURRENT ART NOTES

"The Portrait of a Man in a Red Cap"

THE reputed sale of a Titian *Portrait of a Man in a Red Cap* for £30,000 is a striking instance of the enormous appreciation of art values during recent years, other examples being found in Rembrandt's *Mill* and Gainsborough's portrait of *Miss Linley and her Brother*, to which we also refer. The purchaser is said to be Mr. Arthur Grenfell, the well-known collector. The work was exhibited at the National Loan Collection Exhibition at the Grafton Galleries in 1909-10. An excellent reproduction of it was issued last autumn by the Medici Society. The picture is now generally recognised as a Titian, though a few critics seem disposed to dispute the attribution.

Rembrandt's "Mill"

GENIUS, like a thoroughbred, needs a spur to incite it to its greatest efforts. Want of success, or humiliation, both of them are the goads which prick it on. No artist has gained more by the lash who has not felt them, and the masterpieces for all time have been the outcome of pain rather than of joy. Such an one is *The Mill* by Rembrandt. Dr. Bode assigns it to about the year 1650, when the artist was forty-three. This was the middle of his career, when he was beginning his second period, those years of sorrow and misfortune which were ushered in by the death of Rembrandt's beloved wife Saskia. His mother died in 1640; Saskia, his first wife, perhaps the one woman whom he loved with the full strength of his affection, died two years later. Even before the shadow of death was lifted from his household there came other misfortunes. His picture of *The Sortie of the Company of Frans Banning Cocq*, better known under the misleading title of *The Night Watch*, painted in 1642, was a comparative failure in contemporary opinion, and Rembrandt's vogue as a painter began to wane. The next few years witnessed his gradual descent from affluence to penury. [illegible] alone to struggle on [illegible] he was [illegible] with relations [illegible] the popularity [illegible] seemed waned. Rembrandt sought solace from his troubles in work, and in the gloomy temperament and mysterious qualities of this period he gave full expression to his emotions. Although [illegible] perfect than some of those which had gone before, they are invested with a deeper significance. *The Mill* was painted towards the end of this period. Rembrandt had not [illegible] the [illegible] of his fortunes [illegible]



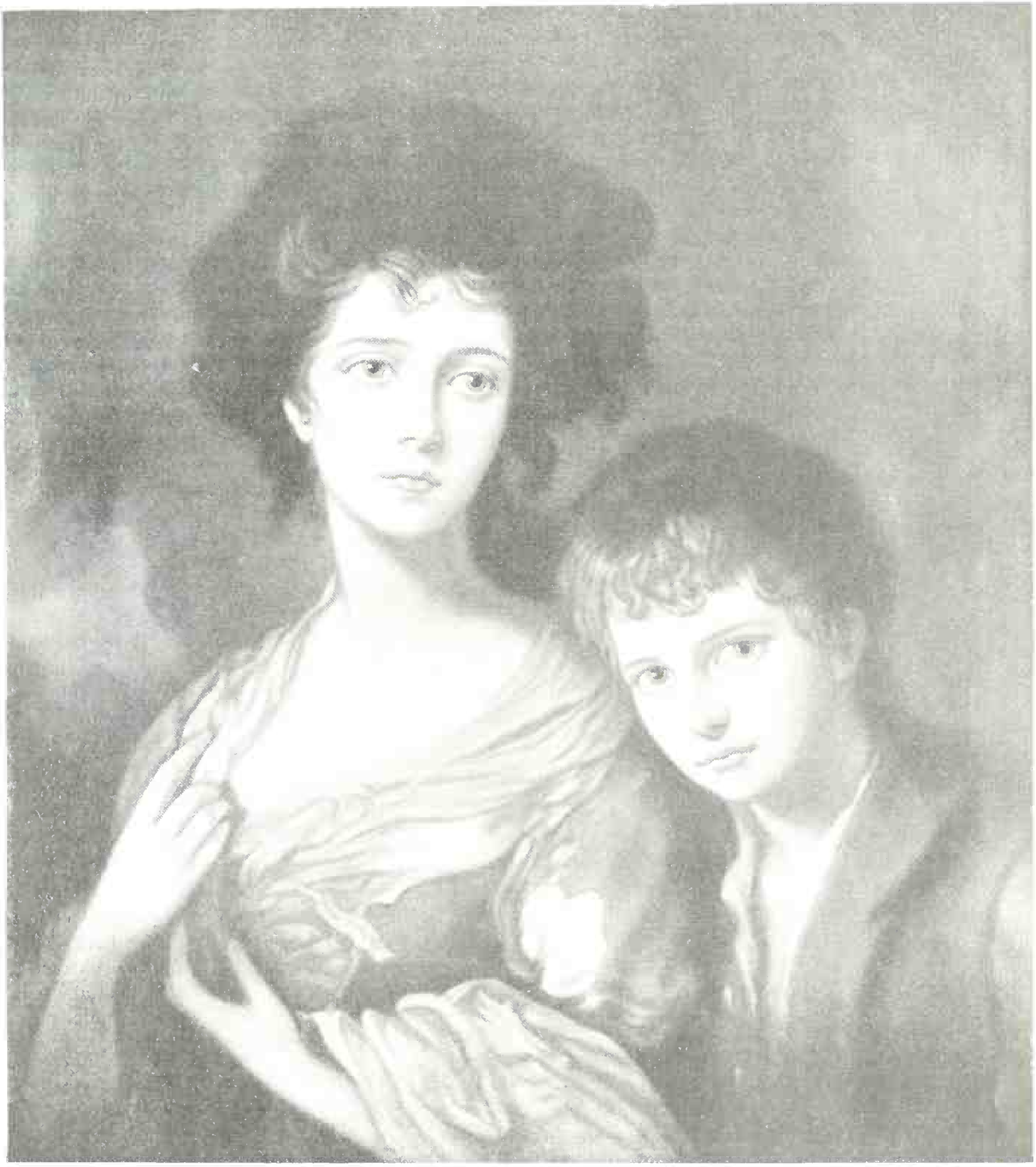
PORTRAIT OF A MAN IN RED CAP
FROM THE PRINT PUBLISHED BY THE MEDICI SOCIETY

when even his bed at the wall was seized by his creditors—was still to follow. But the bitterness of his anguish had passed; he had ceased to kick against the pricks, and had found peace in the depths—that peace which comes to a man who realises that if he be master of his soul not fate nor death can overthrow his sovereignty.

The picture of *The Mill* epitomises the artist's feelings. It is the largest landscape he painted—perhaps the most technically perfect, certainly the most beautiful. The theme is simple. To quote Dr. Bode's description, "A windmill, above the rounded rampart of a ruined bastion, overlooking a wide moat. Two or three huts stand beside it. The road from the mill leads to the left." There are several incidental figures, and the whole is backed by a sunset sky. These are the items out of which the wizard brush of the artist has wrought an epic in paint. The gloom of the twilight shrouds the landscape; in the shadows the little figures of mankind are moving to and fro on their allotted tasks, while above them, dark and sombre, its sails tinged with the sunset glow like arms stretched heavenward, the mill rises from the ruins of the old ruined bastion, as the works of to-day are built upon the ashes of the past, themselves in their turn destined to perish and fade into oblivion. Beyond it all is the evening sky, solemnly beautiful and infinitely peaceful but filled with mystery, a symbol of the eternal that remains with us, yet stretches beyond.

No artist is a greater master of technique than Rembrandt, none have a greater range of emotion or can express it so perfectly, and in this work he attains such full expression that, as it were, he breathes his soul on the canvas. It is not only a masterpiece, but a supreme masterpiece; a treasure which is unique, and which, if once lost, can never be replaced. At the time these lines are written it is in great danger of being lost to the country, and nothing but a most determined effort on the part of its lovers can save it. The facts of the matter are so well known that they need only the briefest recapitulation. The picture once formed part of the Orleans collection, with which it was brought to England and sold in 1798 to Mr. W. Smith, M.P., for 500 guineas. The latter gentleman a few years later re-sold it for 800 guineas' profit to an ancestor of the present Marquis of Lansdowne. The last named nobleman has, as reported, recently been offered £100,000 for it by an American millionaire. He, before accepting this offer, has given the option of its purchase to the authorities of the National Gallery at the same price, and himself offers to contribute £5,000 to the sum required. The crucial points to be considered are: Is the picture worth £100,000, and, if so, how is the balance of the amount to be raised? We think that the first question must be answered in the affirmative. The [illegible] work by Rembrandt, his [illegible] masterpiece, and what is perhaps the [illegible] piece of [illegible]. It is impossible to appraise [illegible] by the usual standards; its value exceeds [illegible] in the [illegible] the point [illegible] was sufficiently [illegible] that the [illegible] paid [illegible] of a [illegible]. What can anyone but an enthusiastic collector pay for such a treasure, or even a collector who is not an enthusiast but buys his pictures in a strict spirit of commercialism? It is stated that Mr. Frick has already given £100,000 for another Rembrandt which most connoisseurs would consider a less desirable acquisition than *The Mill*. Mr. Pierpont Morgan has paid nearly as much for some of the individual works contained in his collection, and there are other American multi-millionaires equally ready to buy works of art for amounts which in England would be considered fortunes, but which to the millionaires themselves may represent less than a month's income. So far the serious competition for such treasures has been confined to Germany and the United States, but in the near future we may expect the wealthy citizens of the richer South American States and the larger British colonies to enter into the lists and prices will expand accordingly.

The raising of the money is a difficult problem for the Director of the National Gallery to face. Unless he is well backed by public opinion he will not be able to persuade the Government to give a substantial grant in aid of the purchase, and without this grant it will probably be impossible to raise the money by private benefactions. Even with a substantial grant the prospect is not hopeful. There have been so many like appeals of recent years that even the most generous donors may close their purse-strings to another, more especially when the matter to be accomplished is less one for private benefaction than a Government duty. The fact of the matter is, that the money allotted for the purpose of purchasing works of art for the nation is miserably out of proportion to present requirements. The annual grant of ten thousand pounds to the National Gallery was fixed in days when prices averaged only a tithe of what they do at present, and even then it was far from being an adequate amount. Past directors, indeed, accomplished wonders with it, buying for hundreds of pounds masterpieces whose value would now be reckoned in tens of thousands; but they were compelled by their paucity of means to concentrate their efforts on certain schools of painting, and pass by other works equally worthy of purchase, many of which have now gone to swell the public and private collections of America and Germany. A few thousand pounds judiciously spent forty or fifty years ago would have accomplished what hundreds of thousands cannot do now; and a few tens of thousands of pounds now, in the hands of a capable director like Sir Charles Holroyd, will be of more value than hundreds of thousands granted a few decades hence. At present, the most important part of the resources of the directors of our National Galleries and Museums is not so much the Government grant as the begging bowl. They can only hope to purchase any specially desirable treasure by a lucky accident; and when such an one comes into the open market they are compelled either to let it go without an effort to save it, or rattle the bowl for contributions. This is hardly a dignified procedure for the representative of the Government of a wealthy, powerful and enlightened country; and, moreover, it is far from being an effectual one. For every treasure so saved a dozen are suffered to



MISS ELIZABETH ANNE LINLEY (MRS. SHERIDAN) AND HER BROTHER THOMAS BY THOMAS GAINSBOROUGH, R.A. FROM THE MEZZOTINT BY J. W. CHAPMAN BY KIND PERMISSION OF MESSRS. [illegible]

pass abroad. What is needed is a largely increased annual grant for the purchase of pictures. The present ten thousand pounds was allotted when the revenue of the country was only a quarter of what it is at present, and when important works of art were a tithe of their present value. The Government should recognise this and increase the grant proportionately.

"Elizabeth Linley and her Brother"

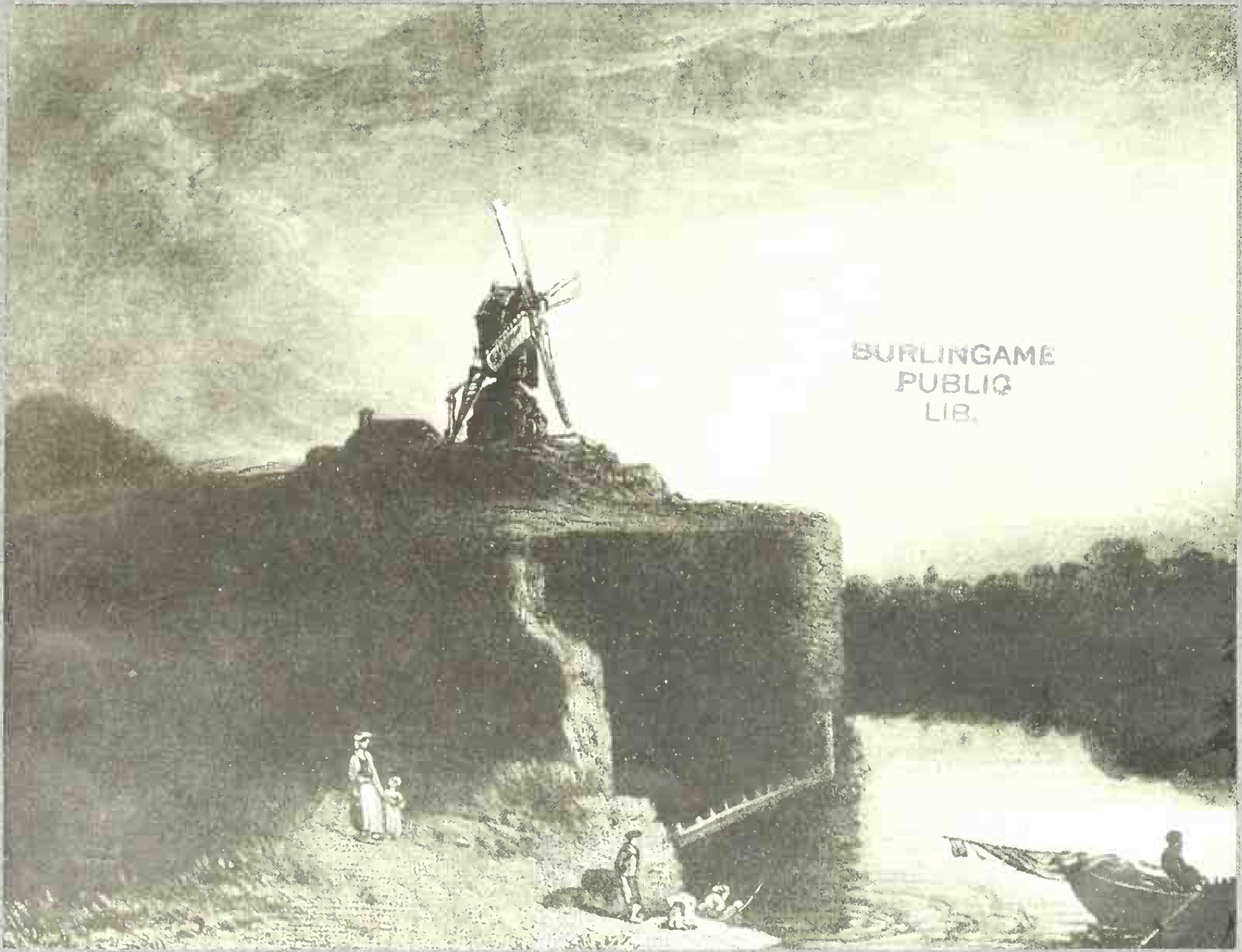
It is possible that Rembrandt's 'Mill' may be saved to the nation, but in the meanwhile another treasure has been irrevocably lost. This is Gainsborough's famous portrait of Elizabeth Linley and Thomas Linley, which is said on the best authority to have been sold by Lord Sackville from the collection at Knole Park for £40,000. It may be taken for granted that the purchaser is not an Englishman, English collectors apparently being no longer able to afford the purchase of masterpieces. The picture, though more intimately associated with England than the Rembrandt, is yet a work that can be parted with with greater equanimity. In no respect can it be called unique. It belongs to Gainsborough's Bath period, before he had arrived at the full perfection of his powers; and though a magnificent example of this time, it does not attain the same rare distinction as the *Blue Boy*, or those two masterpieces, now fortunately housed in National collections, *Mrs. Robinson, or Perdita*, and *The Hon. Mrs. Graham*. It is by no means the only portrait of Miss Linley or her brother that emanated from the artist's hand. To the music-loving Gainsborough the Linley family must have possessed an irresistible attraction, for the father and son were accomplished instrumental performers, and the daughters were noted vocalists. He painted them many times. Portraits of Thomas and Charles Linley, and the well-known double portrait of Miss Linley and her sister, afterwards Mrs. Tickell, are in the Dulwich Gallery, while he painted Miss Linley singly in at least two other portraits, while Reynolds represented her as Saint Cecilia. Reynolds's portrait, however, belongs to a later date—to the time when the beautiful Elizabeth Linley had become the wife of that celebrated but profligate genius, Richard Brinsley Sheridan. Their marriage took place when they were little more than boy and girl. Miss Linley had already been the heroine, or rather the victim, of several love affairs. Her father was anxious for her to make a rich match. When she was only sixteen he forced her into an engagement with a rich old gentleman, who, however, repented of the contract, and settled three thousand pounds on her in atonement for his withdrawal. In 1773 another suitor, who was even more distasteful to the girl, appeared on the scene. To escape being forced into a match with him, she fled to a convent in France, accepting as her escort young Sheridan, who was then known to fame only as the son of his father. They do not appear to have originally contemplated marriage, but fell into the idea on the journey, and were united at a village near Calais, and a year later set up house-keeping together in Orchard Street, Portman Square. The Sackville portrait, which was painted in 1768, represents Elizabeth Linley at the age of fourteen. Her beauty had not fully ripened, but in none of his pictures has the painter realised the charm and mystery of budding womanhood with more beautiful effect.

Old Masters in Water-colour

THE water-colour art of England at its best is always illustrated in the annual exhibition of Messrs. Thomas Agnew & Sons, 43, Old Bond Street, W. The one this year, the forty-fourth, was no exception to the rule. Perhaps it was even better than usual; certainly, if there was anything to complain of, it was of the crowded condition of the two rooms; unless one carefully explored every nook and corner there was a danger of overlooking some [illegible] masterpiece. [illegible] early artists were represented, all of them by good examples, and though [illegible] of the first rank, the specimens by the [illegible] were not numerous, the collection was of sufficient [illegible] and interest to warrant its [illegible]. The chief attraction of the exhibition was the superb series of Turners. One of these, the fine [illegible] *Castle*, has never before been exhibited. It showed the noble pile of the castle rising above its stately terraces encircled by a wide domain of park land, umbrageous with wide spreading trees, beneath which herds of deer were reposing. It did not belong to Turner's greatest period, yet in its way was a masterpiece. The artist had set down the details of the castle with the accuracy of an architect's draftsman, generalising nothing, but had nevertheless done this without sacrifice of breadth or atmosphere. The composition of the work, designed so as to show the full majesty of the imposing pile and make it dominate the entire scene, was a superb piece of craftsmanship. Even more delightful were some of the other examples of this master: the beautiful *Ullswater*, with its superb glow of colour, the strong *Patterdale*, the *Dunstanborough Castle*, and half-a-dozen others, were all works which tended to show Turner's supremacy as a landscape painter. De Wint and Cox were also seen at their best in more than one example. The easy spontaneity of these artists' works always strikes one anew with a fresh sense of delight; one can imagine that they took themselves less seriously than some of the modern men, and were content to set down nature as it appeared to them without burdening themselves with the thought of whether they were conveying the same ideas to other people, and so their pictures affect us in the same way as does Nature herself. A solitary example by Crome showed this artist in his somewhat rare *rôle* of a water-colour painter, and was marked by the breadth and sincerity which distinguish his examples in oil. There were several choice specimens of Copley Fielding, delightfully atmospheric and tender in colouring, but one or two marred by a suspicion of over prettiness. Girtin, Barrett, Cozens, Prout, were all well represented, but to enumerate the names of the artists exemplified would be to compile a list of the greatest exponents of English water-colour, and that of some foreign masters as well, for Harpignies and Israels would be both included. One, however, must perforce mention some characteristic works by Downman, including his delightful group of *Mrs. Payne Gallwey and Her Children*, painted in 1781, and a couple of superb Fred Walkers, the *Spring* and *Autumn*, so well known through the medium of the fine reproductions by Macbeth.

Pictures by Gustave Courbet

GUSTAVE COURBET was a forerunner—the leader of the forlorn hope of the French realists in their battle with the classicists. His side triumphed in the end, but Courbet was among the victims of the fray. This was towards the close of his career, after he had won for himself an assured place in art; after he had had it in his power to reject, with a sensational protest, the Order of the Legion of Honour awarded him by Napoleon III. A born revolutionist, in politics as well as art, after the disaster of Sedan Courbet assisted in the establishment of the Republic, and later on became a member of the Commune. He used his influence with the latter to preserve for France a large number of her most famous art treasures which were in danger of



BURLINGAME
PUBLIC
LIB.

THE MILL
BY REMBRANDT

being destroyed by the mob. To give the Luxembourg, he actively assisted in the overthrow of the Vendome column. When the Republic was restored, Courbet alone was held responsible for the destruction of the monument, and condemned to pay the cost of its restoration. He could not accomplish this, and fled to Switzerland, where he died on the last day of 1877, a lonely and broken-hearted man. Courbet's political opinions caused his pictures to be neglected, and even now, after the lapse of so many years, they have hardly come into their own; while in England they are almost unknown except to a small circle of admirers. Hence the exhibition of a collection of the artist's works (the only one of its kind ever shown in London) at the Stafford Gallery, 1, Duke Street, St. James's, was an event of more than usual interest. It was not fully representative, none of his sculpture and none of his examples of the nude were included; but of the other phases of his art it gave a fairly adequate idea. Courbet, though the apostle of realism, would to-day hardly be numbered among the ranks of the realists; his place was rather with the Barbizon school, with those who saw Nature, not with the photographic accuracy of the imitative mind, but through the medium of their own rich personalities. His realism was most apparent in the ephemeral aspect of a scene rather than in its essential elements. In his *La Femme au Hamac*, for instance, which was awarded the principal place of honour in the Stafford Gallery, the details of the sitter's dress, the disarranged draperies, the tight white stockings and brown boots, were insisted upon with almost painful fidelity. But the insistence [illegible] these minute details hardly affected the [illegible] of the painting as a whole. The handling was large and free; the figure of the woman poised on the hammock [illegible] setting of romantic greenery, are expressed with a sculptor's feeling for rhythmic lines, and despite the apparent negligence of the pose, was invested with a grace that bore affinity to [illegible] antique marble. The score or more of the other examples of the painter shown revealed him as a man of many moods, but always as an interpreter of Nature rather than a copyist, most happy when he represents her in her wilder and most lonely aspects. He was a great artist, strong and sentient in all his work; not quite of the highest rank, but so little removed that his pictures hold their own in any company. It has been suggested that an example by him should be secured for the National Gallery. Such an addition would be more than welcome. It is, indeed, an indispensable one if we can hope to have in that institution an adequate representation of the greatest period of French art.

The New Rooms at the National Gallery

THE addition to the National Gallery will be better appreciated when the whole of the extension is completed, and it is possible to arrange the pictures in their permanent positions. At present the five new rooms are hung with a selection from the works which, when the front wing is rebuilt, will be divided between the two series of galleries [illegible] rather than being [illegible] in the [illegible] deserve to be heartily congratulated. The rooms are planned and admirably lighted. The [illegible] the earlier [illegible] one, and [illegible] masterpieces of the English School now hung there [illegible] influence than they ever did before. Some complaint has been made as regards the present [illegible] of the wall coverings, but the [illegible] with a [illegible] in the course of a few months [illegible] London atmosphere they will lose their [illegible] able. The [illegible] gallery [illegible] the [illegible] not nearly [illegible] but [illegible] it a matter of [illegible] whether it would not have been [illegible] the [illegible] which [illegible] nearly to the floor, had been [illegible] down [illegible] The present arrangement [illegible] wall and produces [illegible] ment, while [illegible] of a [illegible] of good hanging.

The Mystery Painting by Henri Ault, Mountain Scenes by Angela Broome, and The West Country and the Riviera by J. Shapland

AT the Doré Gallery, 35, New Bond Street, the [illegible] the so-called mystery painting [illegible] Cumberland [illegible]

"Old-World Gardens," by E. Arthur Rowe, and "Beautiful Women," by John S. Eland, A.R.C.A.

"OLD-WORLD GARDENS" were the theme of Mr. E. Arthur Rowe's exhibition at the Dowdeswell Galleries. Over [illegible] examples of this artist were shown, which would have gained in attraction had they been fewer unusual interest. Mr. Howe has a fondness for the picturesque of costume, and revels in gay colour, which he lays on with a light and delicate touch which prevents it becoming garish or inharmonious. *The Rosewood Room*, a series of drawings in colour, by Mr. John S. Eland, shown at the same galleries, included among them several portraits. In these the artist was more generally successful than in his fancy heads. He has the gifts of realising character and catching likenesses, which should serve him in excellent stead as a portrait painter, but which do not avail him in his fancy subjects. Pretty as most of these were, they were rather lacking in interest. His portraits, on the other hand, were excellent, that of H.H. the Princess Victoria of Schleswig-Holstein especially being an incisive piece of work. Mr. Eland's drawing is generally good and his colouring pleasing; his handling, however, is sometimes a little hard.

Rare Old Aquatints

The second exhibition of "rare old aquatints" held at Messrs. Walker's Galleries, 118, New Bond Street, was a worthy successor of its predecessor, and conclusively showed what a wealth of interesting and beautiful subjects there exist in this now almost extinct medium. Whether it will be ever successfully revived in use is a doubtful question. Its chief employment in England was for book-illustration in colour, and in this it was largely superseded by lithography, which, though not attaining such an artistic result, imitated the effect of the original more cheaply. When used for more ambitious purposes, and printed without the aid of colour, it failed to attain the richness and brilliancy of mezzotint. Turner, the [illegible] in print by the *Liber Studiorum*, which it was his original intention to have aquatinted, but after a single plate, *The Bridge and Goats*, by F. C. Lewis, had been engraved he discarded it in favour of the stronger medium. That dramatic impressiveness could be evoked in aquatint when the medium was employed by a capable craftsman was proved by several of the examples shown, notably those by William Daniell of *The Cathedral Rock*, [illegible], *The [illegible]*, and *Off the [illegible]*. [illegible] by William Daniell. Exaggerated in treatment, the waves being of incredible size, the general effect was most impressive and the tonal qualities admirably attained. Of actual scenes there were many of English interest, which were interesting not only from an art standpoint, but as a record of English scenery in the past. During the latter part of the eighteenth century and the first half of the nineteenth nearly all the good works [illegible], especially those in landscape, [illegible] were transferred to this method. Many of the [illegible] of these [illegible], Turner, Girtin, [illegible] Barker of Bath, De Wint, Rowlandson, [illegible] and a host of others being aquatinted, [illegible] had to thank much of the quality and [illegible] of the [illegible]. Excellent examples, perhaps, [illegible] of the French school, [illegible] *The Fruits of [illegible]*, and [illegible] Turner, the original [illegible] of the *Neapolitan* [illegible] *Zurich*, by Turner, and many others in which the qualities of aquatint were seen at their highest pitch of perfection.

Exhibition of Flower Painting: "The Thames, London," by Wilhelm B. Von Goldstein; "The Italian Comedy," by Frederick Carter

Flower painting, which, after serving to delight the art lovers of the early and mid-Victorian periods, fell into disrepute before the influx of the lady amateur and her hard, garish renderings of some of Nature's most delicate handwork, has of recent years again asserted its claim to serious attention. That its vogue has become general is attested by the fact that the annual exhibition held at the Baillie Gallery, 13, Bruton Street, was the sixth of the series. The work shown was generally of a high level. Miss Margaret Waterfield's garden scenes were treated with a refreshing breadth and a sincerity of outlook which is too often absent from this now popular form of art. Mr. Francis James's water-colours were free and natural. Mr. Gerard Chowne showed much power and successful accomplishment in his pictures; and Misses Katherine Turner, Annie D. Muir, and Jessie Algie were all represented with a number of pleasing examples. In the same gallery Mr. Wilhelm B. Von Goldstein showed a number of drawings of the Thames about London, which were marked by original observation and much atmospheric feeling. Mr. Frederick Carter's drawings and etchings of *The Italian Comedy*, displayed in an adjoining room, were undeniably clever, and bore promise of even greater work in the future. That the artist could invest his well-worn theme—the old comedy in which Polichinelle, Columbine, and Pierrot are the principal characters—with such dramatic power and grim irony was proof of his inherent dramatic power, which his command of line and strong chiaroscuro enabled him to transmit to paper without loss of force.

Scottish Landscapes by R. B. Nisbet, R.S.A., Water-colours by E. Wake-Cook, R.B.C. Water-colours and Etchings by Mortimer Menpes

Of the three exhibitions at the galleries of the Fine Art Society, 148, New Bond Street, that of the works of Mr. R. B. Nisbet was the most varied in its appeal. Mr. Nisbet, whose work has been seen too little in London of recent years, is an artist of great power. His work, boldly and vigorously handled, is impregnated with the feeling of open air—the breadth of the wind across the landscape, and the flicker of light and shadow from sun and cloud. In his finest and odd examples shown at the Fine Art Society's galleries these qualities were seen at their best; if sometimes inclined to be a little sombre in his colouration the artist was always true to Nature, and unaffectedly sincere in his transcript of her varying moods. Mr. Wake-Cook's drawings, perhaps, suffered from their juxtaposition to such powerful neighbours. To him Nature always presents a smiling aspect, and delicately conceived and richly coloured as his water-colours were, they seemed somewhat artificial in comparison to Mr. Nisbet's works. Mr. Menpes's water-colours were of scenes in Venice and the Holy Land; a little thin in tone and lacking in local atmosphere, they were nevertheless marked by much charm and refined artistic feeling.

At the Mendoza Gallery (157a, New Bond Street) Mr. Edward Chappel showed a collection of oil-paintings and pastel drawings. As the title "Moods of Nature" seemed to indicate, Mr. Chappel is neither an impressionist nor a realist, but interprets Nature from the view-point of his own personality. He is a follower of the Barbizon school—more especially of Corot, sharing in that master's preference for low-toned harmonies. The examples shown were distinguished by sympathetic feeling, a just appreciation of atmospheric values, and an intimate knowledge of Nature in its minor keys.

"Moods of Nature," by Edward Chappel

MONSIEUR JEAN DELVILLE is a twentieth-century Blake. He is Belgian by birth, and the leader of the Idealistic School of painters of that country. His long residence in Great Britain, where, for seven years, he was chief professor at the Glasgow School of Art, has given him a cosmopolitan outlook; he is, moreover, a theosophist. Allowing for these differences, and for the greater technical accomplishment of the Belgian artist, one might imagine him as a reincarnation of the English poet-painter, but one modified by his twentieth-century environment, more lucid and less visionary, more impersonal in his views, but possessed of the same intense belief in the lofty mission of art, or, rather, in art of a certain type. Like Blake, he is a poet as well as a painter, a mystic who believes in the divine inspiration of true art, and who rejects as false all types of art which do not coincide with his own ideals. These ideals are lofty, but narrow. He puts line before colour, discards naturalism and impressionism, and places mere landscape on an altogether lower plane to ideal figure paintings. It is hardly necessary to say that there is much in the thesis which will not meet with general acceptance. Its principles are founded on a false basis, and carried into effect one suspects that they would be the means of destroying art altogether.

"The New Mission of Art" By Jean Delville Translated by Francis Colmer (Francis Griffiths)

"Who's Who" (10s. 6d. net) and "The Englishwoman's Yearbook" (2s. 6d. net). (Adam and Charles Black)

Who's Who, the "Dictionary of National Biography" of living celebrities, enters upon another year of its useful career, expanding in the present volume to nearly 2,500 closely-printed pages. The careers of "everybody who is anybody" are succinctly recorded, with their recreations and current addresses. Few works of reference are so well brought up-to-date and so correct in their information, and probably none is of more general utility. From the same firm of publishers comes that other useful annual, *The Englishwoman's Year Book*, which [illegible] in more familiar form than before. As a reference volume, an epitome of all the [illegible] of women's interests, whether social, educational, or philanthropic.

THE [illegible] of good things [illegible] the [illegible] of the Royal Amateur Art Society, [illegible] Square, kindly lent for the purpose by Mr. and Lady [illegible], included many interesting items. Relics and records of past [illegible] were [illegible]. The Duke of Wellington lent a whole series of [illegible], some of them being in colours, which formed a unique record of former ceremonies, while the Earl of [illegible], Sir Walter G. Phillimore, the Earl of Munster, and numerous others, lent many interesting relics. Lady [illegible] Coutts [illegible], Mr. A. M. [illegible], Mrs. [illegible] Cooper, Sir H. [illegible] Maxwell Lyte and Mr. Alfred Davis contributed selections of [illegible] proofs [illegible] collection of engravings, which was [illegible] by His Majesty the King. A number of [illegible] portraits [illegible] of members of the family of George III. [illegible] from the collection of the Earl of Munster, while a very adequate representation of the [illegible] was [illegible], among others, the Duchess of Somerset, the Hon. [illegible], [illegible], and Mrs. [illegible]. [illegible] Dorothy [illegible] to prove the contrary. [illegible] Mr. [illegible] Mrs. [illegible] Mr. [illegible] and Mrs. [illegible]. Among other [illegible] were Lady [illegible], the Countess [illegible], Mrs. M. [illegible], the Hon. Mrs. [illegible], Miss M. [illegible], Sir [illegible], Sir John [illegible], and Messrs. A. [illegible] and [illegible]. In the [illegible] Mrs. [illegible] showed some dainty [illegible], Miss [illegible] and Miss E. [illegible], while Mrs. Marshall contributed a number of [illegible] drawings. One of the most interesting [illegible] the exhibition was a collection of [illegible] lace [illegible] by the North [illegible] Lace Association, the work of [illegible] the Association [illegible] industry. [illegible] introduced into the Midlands [illegible] Queen Katharine of Aragon [illegible]

The Amateur Art Society Exhibition

ornaments have been revived, and only the best of materials are used. The result is certainly most encouraging, for the specimens shown would compare favourably with the best Continental or Irish examples, and left nothing to be desired in the way of evenness and finish and texture.

"What You Want to Say, and How to Say It!" (Published by W. J. Hernan, Ltd., Savoy House, Strand, W.C.)

This handbook, like others of the series, carries with it the stamp of originality and usefulness. The great literary experience of the author is shown in the grouping together in English of the necessary phrases and words, the particular care in the translation of the idioms and characteristics of the various countries concerned, and the Spanish used would be easily understood in Spain, Mexico, and South America.

What You Want to Say, and How to Say It, is literally correct in indicating what the book contains, the intention being to give the reader the power to express his wishes in intelligible language.

The phonetic spelling appears under each word in the simplest form, and can be used without the labour of mastering rules or accents. The other works published in this series are French, Portuguese, German, Italian, Norwegian, Japanese, etc. Mr. Hernan was last year granted the Diploma of Honour and Gold Medals for his books at Brussels, Paris and Rome.

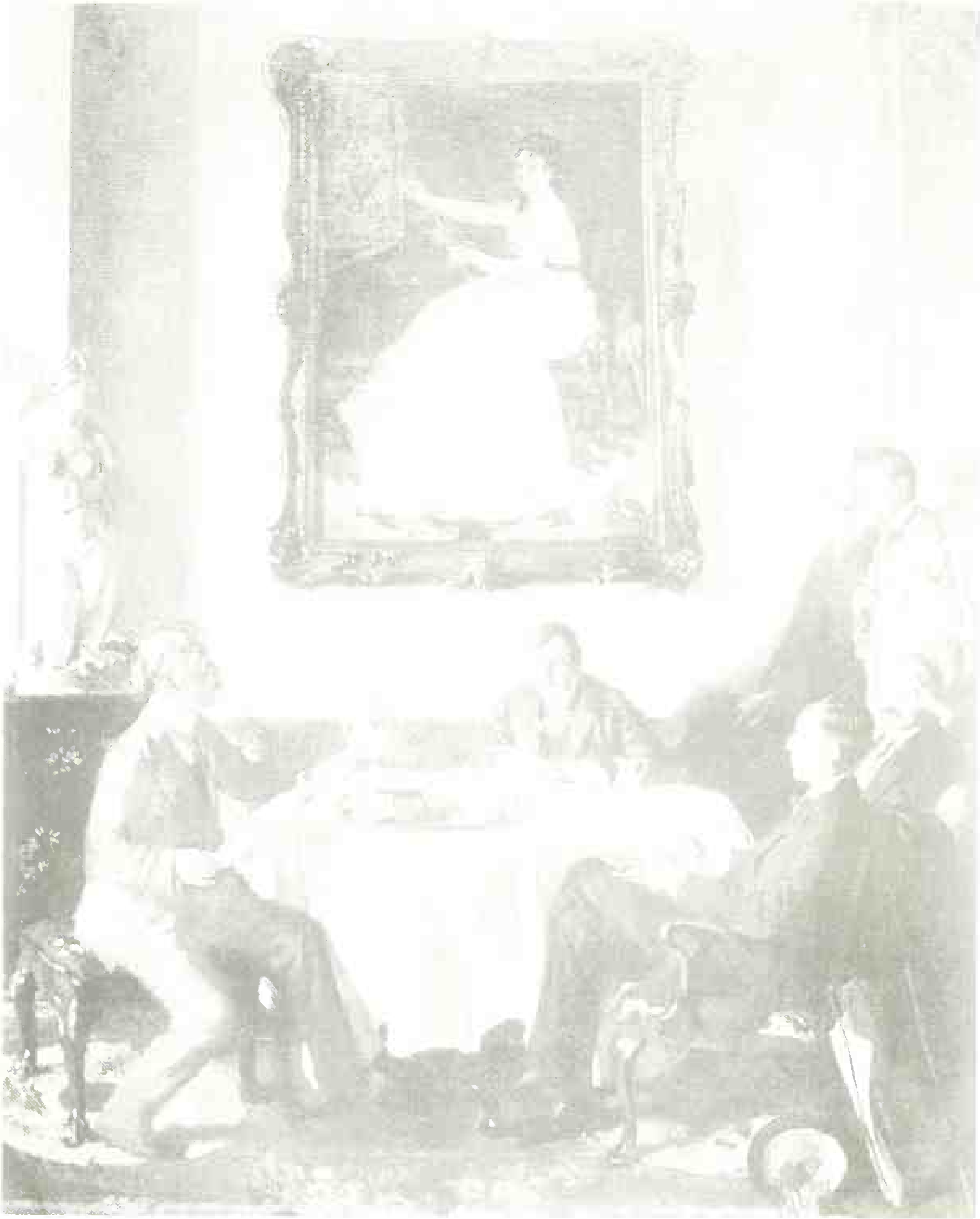
"Delacroix," by P. G. Konody; "Corot," by Sidney Allnutt (Masterpieces in Colour Series). (T. C. & E. C. Jack. 1s. 6d. net)

The *Masterpieces in Colour* Series continue to maintain the high level set by previous volumes, and [illegible] for the [illegible]. The two latest volumes are *Delacroix* and *Corot*. The former, by Mr. Paul G. Konody, is decidedly one of the most able of the series. The writer has fulfilled all the demands on him that could be made by the most exacting reader; he has compressed into a brief compass, not only an authoritative account of the career of Delacroix, but has given an able critique of his work, and summed up his position with regard to his predecessors and contemporaries, and done it in a clear, cogent and picturesque style. Mr. Sidney Allnut is hardly so informative in his monograph on *Corot*. Perhaps this was hardly necessary as the landscapes of the great French painter, and the main outlines of his career, are tolerably familiar to English art lovers. Even so, one would have expected a few biographical details, but Mr. Allnut has wholly confined himself to a well written appreciation of Corot's landscape and his amiable character—points which have been treated upon by many English writers already. The volume is beautifully illustrated as, indeed, is the one on Delacroix; but the colour plates in the former, in their fine reproduction of the subtle colour harmonies and tender atmospheric qualities of Corot's work, are among the best things of their kind that have been done.

"ÉCOLE DE PLATON" BY J. DELVILLE FROM "THE NEW MISSION OF ART," BY JEAN DELVILLE (FRANCIS GRIFFITHS)

Manchester City Art Gallery

The handbook to the permanent collection of the Manchester City Art Gallery has attained imposing dimensions, and is now a model of its kind, being profusely illustrated, well printed, and containing all the explanatory notes relative to the works of art enumerated that are likely to be wanted by the most exacting visitor. Mr. J. Ernest Phythian, who undertook the labour of the compilation, is to be congratulated on their successful attainment. He contributes an interesting introduction to the catalogue, in which he sets forth what have been the aims and aspirations of the municipal authorities and public-spirited friends of the



"HOMMAGE À MANET." BY WILLIAM ORPEN, A.R.A. [illegible]
COLLECTION OF THE MANCHESTER CITY ART GALLERY

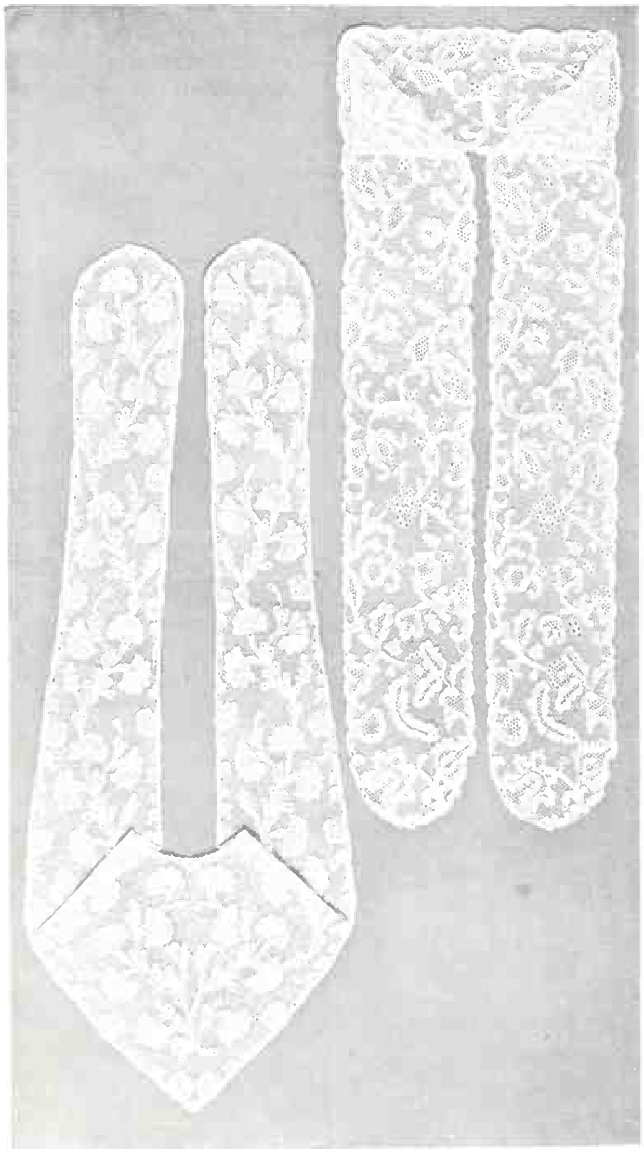
gallery, allowing together the collections, and maintaining their policy in the future, [illegible] put the seal [illegible] has been to place the City of Manchester in the possession of a collection of pictures worthily representing the British School of Painting, and also of some of the most striking of the later developments in foreign art. This is a large ambition, and it says much for the public spirit of Manchester that its Art Committee have [illegible] so nearly accomplishing it. There are still many [illegible] in the collection, chiefly among the work of the older masters; but even in this section most of the giants of the early period, such as Reynolds, Gainsborough, Romney, Raeburn, and Turner are worthily, if not adequately represented. Its examples of the [illegible] of the pre-Raphaelite brotherhood and their followers [illegible] more expensive than Madox Brown. The [illegible] exceptionally strong, coming second in this respect to that of Birmingham. Many painters of the [illegible] of the modern schools are also well represented, among them being the well known *Hommage à Manet* by William Orpen, of which, through the kindness of [illegible] Mr. William [illegible], we reproduce [illegible]. The portrait on the wall of the room [illegible] the title of the work being [illegible] painted by Manet, which [illegible] painter. Mr. George Moore is seated on the left of the [illegible] ng Professor Tonks; behind him, seated, is Sir Hugh Lane; then Mr. Walter Sickert and Mr. D. S. MacColl standing, with the figure seated on the far side of the table, that of Mr. P. Wilson Steer.

A Pair of Chelsea Groups

Among the illustrations appearing in the May number of The Connoisseur Magazine will be a plate of two very fine Chelsea groups by Roubillac, of the same period as those which realised £672 at Christie's on February 26th. The groups form part of a set, each consisting of two standing figures, representing the Seasons. In one group there is Winter and Spring, the former skating as he looks admiringly at the posy of flowers held up by the latter for presentation. In the second group Summer is shown carrying a sickle and some corn, while at her side Autumn, a man holding up an apron loaded with fruit, gazes at her. The decoration is of the finest possible quality, and the colouring more brilliant than any set which has ever appeared in the auction rooms. The groups are now on exhibition at Messrs. Stoner & Evans's, King Street, St. James's.

Reproductions of Rembrandt's "Mill"

Apropos of the statement made in a daily paper that there existed no reproduction of Rembrandt's "Mill," it may be recalled that there exists a strong mezzotint of the subject by S. W. Reynolds. It is also included among the fine series of photographs issued by Messrs. Braun & Co., of Paris (London agent: Mr. Charles Hauff, 69, Great Russell Street). This last-named reproduction, which is issued in large sizes, gives the tone, feeling, and quality of the original with great fidelity. The same firm issues photographs of most of the other important works in Lord Lansdowne's collection.



[illegible] LAPPETS — THE WORK OF THE BUCKS LACE ASSOCIATION

The Chelsea Arts Club Costume Ball at the Albert Hall, by C. Lewis Hind

What did the grey old Albert Hall organ think of the revel? How did it impress the Beefeaters [illegible], I think, of Shakespeare who looked worried, or Queen Elizabeth whom I encountered solitary in a corner, or the three hidden artists who composed Rosinante on which Don Quixote rode, or the little Spanish Princess who had danced out of a Velasquez frame? I know what she thought of it. It was just a merry dance, and she had all the partners she desired, and her twinkling feet knew no fatigue, and her dress was a dream, a dainty souvenir of Velasquez.

What did the grey organ, cradled in oratorios, nursed in propaganda, think of the amazing revel? Dominating the Albert Hall, the grey old organ for one night only was hardly noticeable. The eyes saw nothing but a vast company of the awakened dead, [illegible], intensely alive. To pass across the ballroom floor was like walking through a field of giant exotic flowers that had the power of movement and curiosity, but not the gift of being at rest.

The grey old organ was reft of all importance through the twenty-five additional boxes that had been built around its silence. These boxes, and all the others, filled with gay folk determined to be gay, were draped in shining white, and festooned with flowers. The canopy of the huge building seemed made of flowers, cords of them hanging in bright festoons, bathed in the brilliant glow that suffused and coloured everything, breaking into lovely colours as the evening wore on, dancing colours emitted from two big flash lights, like great eyes peering from the top gallery, glorifying the dancers with hues of golden brown, pale rose, and deep violet, ever changing, ever shifting, but not as restless as the kaleidoscopic throng that knew no rest until dawn.

If only one could be a looker-on at such a pageant, not a [illegible]. For everything was too near, and when I wanted to examine a gentleman clothed by his imagination in the dress that Andrea del Sarto might have worn, had he ever existed, a [illegible], a wonderful [illegible], intruded. These [illegible] behaved as if they were paying no attention at all. The English reserve is not mimicry. The Englishman likes to be himself whatever his disguise may be. When I paused to look at a South Sea Islander, a delicate-winged Greek bandit trod on my toe and apologised as if he had been Lord Chesterfield. He broke off to reply to a Rosalind, who asked if they had arranged to meet at Antwerp or at Versailles. Then I noticed that above the loggia boxes, above the baskets of flowers, on illuminated discs, were the names of twenty-five art centres where partners might hope to meet partners. I happened to be standing beneath Paris, on either side of [illegible] and Primrose Hills, and in front of me, trying to emerge from contact with a company of [illegible] who were forming a [illegible] for a [illegible] chorus, borne by [illegible] carrying the Court of Charles II., I encountered a family I know. They made a delightful group. Papa was garbed as a late eighteenth-century English country gentleman, [illegible] Pierrette, the daughter as a Bow China shepherdess, and the son as a [illegible] page. I was [illegible] of Sir Joshua Reynolds, but owing to a [illegible] passion for [illegible], was mistaken for the Mad Mullah. The family and I greeted one another a little self-consciously. In the talk of the evening we were not warmed to any work. One made an apt remark. He said: "This dress [illegible] rather silly at home. I think it's [illegible]." It was impossible to continue the conversation, as it became wedged between a [illegible] and [illegible], but that momentary contortion enabled me to peer into the [illegible] chair and study the dark, grinning face of Charles II. He was playing his part [illegible], helped no doubt by the fact that his identity was concealed. Show me the Englishman at a costume ball who plays his part with all his natural [illegible] to be regained.

I struggled from the Court group, and immediately became enmeshed in a tribe of Red Indians. My companions of the moment were a Madame de Pompadour and an [illegible] Japanese lady carrying a sunshade. But it was not necessary to [illegible]. A diversion was caused by the [illegible] of Don Quixote on Rosinante, who made slow progress. In this [illegible] could not take two steps without [illegible] against somebody. And the dancing had not yet begun. How [illegible] can the [illegible] of [illegible]. A bugle call came [illegible] from the orchestra platform. It was the signal for the first dance. The Red Indians uttered a war cry. A member of the Club, [illegible] Rosinante kicked. I [illegible]. This [illegible] grave.

I looked [illegible] from the [illegible] scene. [illegible] the upper tier of boxes [illegible] those who had [illegible]. [illegible] was the [illegible] which the [illegible]. "Why [illegible]," [illegible] Duke of [illegible], "[illegible] looking down upon it all."

I [illegible] in the [illegible] and gold, [illegible] by a [illegible]

BURLINGAME
PUBLIC
LIB.

CORRESPONDENCE

Special Notice

Enquiries should be made upon the coupon which will be found in the advertisement pages. Whilst, owing to our enormous correspondence and the fact that every number of The Connoisseur Magazine is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine [illegible] objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., The Connoisseur Magazine, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

Durer Woodcuts. [illegible]

Jug. [illegible]

Steel Engraving. [illegible]

Brunswick Halfpenny, 1854. [illegible]

Table and Jug. [illegible]

Alms Dish. [illegible]

Sculptor. [illegible]

Ackermann's "Regent Street." [illegible]

Oak Table. [illegible]

Mather Brown. [illegible]

Plaque. [illegible]

Engravings. [illegible]

Engravings. [illegible]

Lithograph. [illegible]

Chairs. [illegible]

Jacobean Furniture. [illegible]

Book. [illegible]

"The Descent from the Cross." [illegible]

THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT

Special Notice

THE CONNOISSEUR MAGAZINE has a Genealogical and Heraldic Department under the direction of a well-known genealogical writer. Fees will be quoted on application to the Heraldic Manager, 95, Temple Chambers, E.C.

[The idea that inquiry into one's family history is an idle pursuit, tending to foster pride, has passed away, and it is now thought that a study of ancestry may prove helpful, and give practical lessons in many ways. This being so, an account of the various records from which a genealogist traces pedigrees may be of some interest. After Wills and Parish Registers by far and away the most important are Chancery Proceedings, for the records of this Court are a veritable goldmine to the genealogist. Of these documents it has been said that they record not only the names and descriptions, relationships, and descents of the parties concerned, but [illegible]. These records commence in 1377, and continue to the present time. It may be imagined that [illegible] of the [illegible] can be obtained from these pleadings, but this was not so, and it has been laid down that any family with good ancestry [illegible] must have had a chancery suit at some time or the other.]

ANSWERS TO CORRESPONDENTS

WILLIAMSON.—Sir Joseph Williamson, the eminent Secretary of State during the Stuarts, bought Cobham Hall, co. Kent, in the year 1672, and died [illegible] in 1701. By his will, which was proved October 1701, [illegible] (P.C.C. 140, Dyer), he made the following bequests:—To Mrs. Anne Williamson, daughter of Mr. Joseph Williamson, [illegible] Serjeant [illegible] Mr. Thomas Williamson [illegible] £200 [illegible] and these are the only [illegible] relatives of his mentioned. John Williamson, who was settled in Virginia before 1755, and who called his estate Cobham Hall, was no doubt a connection, but [illegible]. Sir Joseph was distantly related to the [illegible] of Virginia [illegible] half brother, Joseph [illegible] Robert [illegible] of [illegible] who died in 1671.

CRANE [illegible].—No doubt the Clerk of the [illegible] Committees for the County of Hertford [illegible]; but [illegible] the person who is [illegible] described [illegible] as to where the description appears, [illegible] we will [illegible] information.

[illegible].—[illegible] the [illegible] Family [illegible] the [illegible] of [illegible] 1662 [illegible] Somerset [illegible] Richard [illegible] of [illegible] Love [illegible].

[illegible].—All [illegible] wishes to know what [illegible] the following [illegible], which appeared [illegible] 1707: "Lord [illegible] Peterborough [illegible] which it was written [illegible] 1707, [illegible] February 1707, and if the writer will make himself known, or inform Lord C. how he may obtain it, he will be thankful for any information relating to the descent of his family from *temp.* Henry VIII."

CALDECOTT.—This surname occurs in Northamptonshire in the eighteenth century, and is believed probably sprung from the old Catholic family well known in Lancashire. John Caldecott was living at Daventry in the first-mentioned county in 1715; James Caldecott, of Drayton, near Daventry, Tanner, made his will 28th June, 1780, in which he mentions his wife Elizabeth, son James, and daughters Frances, Ann, and Lucy. The last of the name we can at present trace was Pratt Caldecott, of Daventry, in 1800.

[illegible].—The arms on seal A are not those of Crane [illegible], but De Crane of the same province. The authority to which you refer makes this clear, as he describes them thus: "*[illegible] vigilance [illegible]*." The Cranfield [illegible] without [illegible]. The other part of your enquiry shall be dealt with in our next.

TANNER.—The following extracts from the registers of the parish of [illegible], co. Surrey, answers part of your enquiry: "1676, Dec. 28, Elizabeth, dau. John Tanner, gent., baptized; 1685, Nov. 27, William, son John Tanner and Mary, his wife, baptized, born 10 Nov.; 1688, Mar. 20, John, son John Tanner, baptized, born 28 Mar.; 1697, Sept. 20, George, son John and Mary Tanner, baptized; 1710, Oct. 10, John, son John and Mary Tanner, baptized; 1720, Jan. 18, Thomas, son John and Mary Tanner, baptized; 1722, April 18, John Tanner, gent., buried; 1722, Jan. 21, Sarah, dau. Mr. John and Mary Tanner, baptized; 1723, June 16, ——, dau. Mr. John and Mary Tanner, baptized; 1724, May 26, Mary, dau. Mr. John Tanner, buried; 1726, May 12, Mary, the wife of Mr. Tanner, buried." The arms of Tanner, of Ashted, co. Surrey, are [illegible] *[illegible] paper.*

BURLINGAME
PUBLIC
LIB.

R.C. 2/39/